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THE CRERAR LIBRARY.

It is now just five years since the will of the late John Crerar passed through the Probate Court. By that will, as is widely known, the wealthy testator left the bulk of his fortune to be applied to the endowment of a public library to be established in the South Division of the City of Chicago. Vexatious litigation has caused the accomplishment of his purpose to be postponed; but the disputed questions have now been definitely settled by the courts, and executors and trustees are preparing to carry out the wishes of the testator. On the whole, the public has fared better than it did with the Newberry Library, which had to wait twice as long, and with far less excuse for delay, to get started. The postponement, in the present case, was unavoidable, and it has had the beneficent effect of permitting opinion to ripen, and of leaving to the Newberry Library a fair start, thus avoiding the confusion of aim that would inevitably have followed an attempt to begin the

collection of two great libraries at the same time.

The funds at the disposal of the Crerar trustees now amount, in round numbers, to two and a half millions of dollars. The trustees met on the twenty-third of November, listened to a number of reports and suggestions, and organized for work. The only question practically settled up to this point is that of the general character of the library. The executors reported in favor of a library for reference rather than for circulation, and the trustees seem substantially agreed upon this subject. There is no doubt that the decision is a wise one. The City Library, supported by general taxation, amply provides for the circulation of popular literature. Its efficient management makes it a real factor in the educational work of the community, and its thirty-one delivery stations give to all sections and classes of the population the easy use of its collections. An attempt to duplicate this work, already so well done, would be a waste of energy; and we are glad to note that no such attempt is contemplated by the trustees of the Crerar foundation.

The questions immediately confronting the trustees relate to the choice of a librarian, the selection of a site, and the determination of the special lines upon which books shall be collected. It seems to be the general sentiment of the trustees that the last of these questions is the first to deserve settlement, since the answer given to it may influence the settlement of the other two. We are by no means sure that this opinion is well-founded. Why the site of the library should help to determine the character of the librarian is not obvious. The special trend of the collections to be made should doubtless be taken into account when a librarian is chosen, but does not constitute so large an element in the problem as may at first be thought. Suppose that the decision be made to collect mainly in one bibliographical field, it is still far more important that the librarian be a man of broad general culture than a specialist in that field. On the other hand, there is a good deal to be said for the view that the professional advice of the librarian is needful from the very start, even in such preliminary matters as the selection of a site and the determination of the library's scope. In fact, "First appoint your librarian" seems to us a maxim almost as cogent as the more familiar "First catch your hare."

In making this statement we assume as a matter of course that the trustees are prepared to defer to the expert knowledge of a profes-

sional librarian in all matters relating to the special work of the library. If they are not prepared to do this, if they intend themselves to assume the direction of the institution in any other than its external and financial aspects, it matters little when they choose their librarian, or whom they designate for the post. An instructive illustration of misconceived duties, and of what happens when a board of trustees fails to confine its action within its own proper field, is afforded by the history of the Newberry Library. Perhaps the two greatest mistakes that it is possible for a board of library trustees to make are those which have been made by the Newberry directors. In the first place, they listened to the enticing voice of the architect, and disregarded the sober wisdom of the librarian, when the question of a suitable building was considered. In consequence of this action, an imposing structure, at an enormous cost, was planned and erected, while the endowment of the library suffered proportionally. Yet the problem of a library building is very distinctly one of librarianship rather than of architecture. And the income of the Newberry Library will suffer for all time to come from this reckless impairment of the endowment. The other mistake was that of so limiting the powers of the librarian as to make him little more than an agent of his employers, the latter arrogating to themselves the right to control the library management in its smallest details. Fortunate enough to secure the services of the most distinguished American representative of the profession, the trustees refused him the powers which are the very *sine qua non* of efficiency—the power of absolute control over his subordinates, and the largest of discretionary powers in the selection and purchase of books. It is to be hoped that the Crerar trustees will be warned by the example set them, and will at least avoid the mistakes that have so sadly crippled the resources and the serviceable efficiency of this sister institution.

Within the past few years we have had frequent occasion to contrast the management of the two great culture endowments of Chicago, and never without a feeling of wonder that the same general machinery should have produced, in the two cases, results so different. Both the Newberry Library and the University of Chicago are controlled by bodies of men belonging to the same general class of society, and having the same general characteristics. They are gentlemen of a certain achievement, high social standing, and marked business abil-

ity. On the other hand, they are not, as a rule, possessed of expert knowledge in educational or library matters, respectively. Each body of trustees was able to secure for the executive head of the institution under its control a man of exceptional ability and experience. At this point the cases cease to run parallel. The University trustees were wise enough, having chosen a president for their institution, to leave its control, as far as all educational questions are concerned, entirely in his hands and in the hands of his faculty. The real work of the trustees is the management of the endowment fund; all other university matters are left to the president and faculty, the approval of the trustees being a pure formality. The trustees would never dream, for example, of forcing a faculty appointment or of controlling the courses of study. On the other hand, the Newberry trustees were unwise enough to act in a manner directly opposed to that above described. The discretionary powers that correspond, in the case of the librarian, to those that the university president must exercise, are the power to appoint, direct, classify, and promote his assistants, and the power to use his own judgment in the selection and purchase of books. These are the fundamentals of self-respecting librarianship. A board of trustees should hardly do more than say to their librarian: "We find that we can spare so much a year for the library service, and so much a year for the purchase of books; the money is now placed at your disposal, to be used to the best possible advantage." This is substantially the position that has been taken from the start by the University trustees towards President Harper; it is almost the exact reverse of the position taken by the Newberry trustees towards Librarian Poole. It is not difficult, comparing the results, to say which of the two systems has worked the better. And it is hoped that so plain a moral will not be missed by the trustees of the Crerar Library.

In the selection of a site for the new library, the future as well as the present should be considered. The division of the city in which the library must be established is fast expanding, and its centre of population is moving swiftly southwards. A site somewhat in advance of that centre would seem to be the most desirable, a consideration which indicates the neighborhood of the University. In fact, the existence of the University and of the Field Museum in the same region offers a very strong reason why the third great foundation should go there also. There is much advantage in the concen-

tration of such foci of culture as libraries, universities, and museums. While we are not disposed to say that the situation of the Crerar Library should be settled by these considerations, it seems as if the argument were stronger for this region than for any other.

The remaining fundamental question is that of the special field of the Crerar collection. A familiar epigram has it that the well-educated man should know something of everything and everything of something. We think that a great library, pending the remote period when it may come to realize the Utopian ideal of containing "everything of everything," should be like the man of the epigram. That is, it should have a well-rounded collection of general literature, including all the books likely to be wanted upon any subject by people who are not specialists, and it should also develop one or more subjects as specialties. Upon this question of specialties we understand that the Crerar trustees are practically agreed; but the question is still open as to what the specialties shall be. Among the suggestions made at the meeting of last week, the subjects of science, the industrial arts, and Americana were named, and the latter was particularly favored. We should consider the adoption of this suggestion unfortunate for several reasons. In the first place, the late Dr. Poole, being an ardent student of American history, laid broad foundations for the development of this department, first in the Public Library, and afterwards in the Newberry. It would be better to carry on the good work in one or both of these institutions than to start it afresh in the new one. In the second place, the collection of Americana, important though it be, is even now relatively overdone throughout the country. In the third place, such a collection would mean the purchase of many rare and curious volumes at large expense; and no library should indulge in such luxuries as long as more pressing wants remain unsupplied. Lastly, there are other subjects of wider and more permanent interest, yet strangely neglected in our libraries; subjects which, all things considered, would be more welcome to the constituency of the Crerar Library, and are more deserving the attention of its trustees. One of these subjects is that of English literature, in the largest sense; and we wish to offer, as our contribution to the discussion, the suggestion that this be made the main subject of the Crerar collection. The reasons for this suggestion, if reasons be needed, must be left for future discussion.

COMMUNICATIONS.

MR. BURROUGHS ON "MERE LITERATURE."

(To the Editor of THE DIAL.)

May I add a word to what Mr. John Burroughs so finely and nobly says on "Mere Literature," in your issue of Nov. 1?

A reviewer in "The Nation" some time ago used this language:

"To tell the truth, Carlyle was not, properly speaking, a literary man. He felt that he had a moral message to deliver to the world, and for the purpose of delivering it he invented an extraordinary literary vehicle, which he used with great effect. But his interests were all ethical."

The contrast here between ethical interests and literary interests is tolerably plain. A man with a message, like Carlyle, may speak in perfect literary form (I do not say that Carlyle did), but this form is never an end in itself to him. He does not write to please, to delight, but to stir and inspire. The "literary" man, on the other hand, delights in perfection of literary form for its own sake, and satisfies that delight in others. The difference is not in the subject-matter, the content of what is said, but in the point of view. Does not Mr. Henry James seem to be an instance of the man whose interests are mainly literary, who if he produces a work of art is satisfied, and who would find it almost vulgar to have any purpose beyond this?

And yet that perfection of literary form need not hinder one from rising out of the rank of "men of letters" altogether, seems to be proved by the case of the late Dr. Newman. Where shall we find more finish—even in his "Parochial and Plain Sermons"—and yet where more power? Who more entirely wrote to convince, to move, to persuade? It was he who in his "Letter to the Duke of Norfolk on Occasion of Mr. Gladstone's Recent Expostulation" (1875), after a great and almost classical passage on Conscience, used this language:

"Noble buildings have been reared as fortresses against that spiritual, invisible influence which is too subtle for science and too profound for literature."

WILLIAM M. SALTER.

1415 Walnut St., Philadelphia, Nov. 9, 1894.

THE SOCIAL DISTRIBUTION OF CRUELTY.

(To the Editor of THE DIAL.)

I was a little amused at the tone of a recent book-notice in THE DIAL (Oct. 1, p. 200), headed "Poultry-killing as a Fine Art," in which the character of the British sportsman came in for a sharp scoring. With your writer's humanitarian views I heartily agree; but to his unfair and thoroughly American intimation that the barbarities of British "sport" are confined to the gentry, as contradistinguished from the mob (or perhaps one should say nowadays the proletariat), I beg leave to demur. If aristocratic Hurlingham has its pigeon-matches, vulgar Whitechapel has its rat-pits; and the British tradesman, for all his supposed monopoly of the national virtues, is certainly quite as prone as his social betters to regard a fine day mainly as the proverbial invitation to "go and kill something." As a matter of fact the passion for amateur butchery is shared in, in England, by all classes alike (not forgetting the clergy, a distinguished member of whose sporting wing is now lecturing in America) from the peer to the cotermonger; and our cis-Atlantic habit of mentally as-

sociating the vices with "the classes" and the virtues with "the masses" should not blind us to the truth that it is largely to "the classes" that the growing humanitarian movement is due. One of its foremost champions, for instance, is Lady Florence Dixie; and I may say that a letter from her ladyship to the "Pall Mall Gazette" on the subject of pheasant-driving quite bears out your reviewer's estimate of that singularly brutal pastime, in which tens of thousands of tame hand-reared birds are butchered yearly in the name of "sport." But is sport-loving England, after all, the only fruitful field for the humanitarian propaganda? There is perhaps more than a grain of ugly truth in "Ouida's" charge that "If in a mob of Londoners, Parisians, New Yorkers, Berliners, Melbourners, a dove fluttered down to seek a refuge, a hundred dirty hands would be stretched out to seize it, and wring its neck; and if anyone tried to save and cherish it, he would be rudely 'bonneted' and mocked and hustled amidst the brutal guffaws of roughs, lower and more hideous in aspect and in nature than any animal which lives." Truly, they order these matters better in the Orient, where religion has thrown its shield over the dumb creatures, and where the hard-and-fast Scriptural distinction between man and beast is unknown.

A. W. G.

Toronto, Canada, Nov. 27, 1894.

[The reviewer disclaims any thought of imputing the "barbarities of British 'sport'" to "the classes" exclusively. The form of "sport" singled out for condemnation was the "drive," as practised on the grouse moors of the great landed estates. This pastime, like many others, is surely well out of reach of proletarian pockets.—EDR. DIAL.]

WHAT DO WE MEAN BY "LITERATURE"?

(To the Editor of THE DIAL.)

After reading the many valuable articles published in THE DIAL on English in the several Universities represented, and looking in vain for someone to tell us just what he means when he speaks of "literature," I am led to wonder whether any well-defined idea exists as to what impression each produces upon the other when the word "literature" is used. We have had one unbroken succession of wise and willing critics, from Aristotle to men now living, who have told us what literature ought to be, and where it falls short in certain cases. The line of march of literary criticism is strewn with the bleaching skulls of innumerable law-givers and dogmatists, but the Darwin and the Spencer of literature are yet invisibly distant in the future. For me to say what literature is, or how it should be studied, places me upon the same dangerous ground upon which wiser ones have stood and have fallen, and would make me no less dogmatic than those I question.

If I were required to offer a starting-point in the study of literature, it would be a proposition so simple that I believe no one could take exceptions; and while I should not offer it as a panacea for all the ills that literary study is heir to, I am constrained to believe that it is founded upon safe principles of studentship and may be helpful as a suggestion. My proposition is this: *The literature of any selection is permanent.* Whatever of literature is in Chaucer's Knight's Tale now was in it the day it was written, neither more nor less, and there is no literary question in it for me that was not there for the author's contemporaries. The literature

of Browning and Whitman will be in the twenty-ninth century what it is in the nineteenth. True, no doubt, future generations must study our ethics, religion, sociology, and language, in order to understand our art impulses and tendencies; but it is to be hoped they will not misname these preparatory studies "literature," as their ancestors did.

If the proposition set forth is of any value, there is one thought to be emphasized. If I am studying the literature of Sidney to-day, I must deal with the same material which his contemporaries dealt with. If his language was to them a problem, it is so to me; if not to them, it can be only a preparatory study for me—only a clearing-away process. The religion and sociology of Piers Plowman is for me a study, but only preparatory, for these facts were generally known to his contemporaries. And on the other hand, if sentence structure, figures of speech, mythological references, verse, stanza, and rhyme are art devices now they were certainly art devices when used by an early author, and are therefore appropriate for consideration; yet they are only devices.

To the student of literature, looking from the proposition announced, there is one test for each question that he shall consider: Did this question exercise the thought, feeling, or will of the artist? If not, why should it exercise me as a student of the thought, feeling, and will of the artist?

W. E. HENRY.

The University of Chicago, Nov. 3, 1894.

The New Books.

THE LIFE AND LETTERS OF WHITTIER.*

Mr. Pickard's "Life and Letters of John Greenleaf Whittier" meets at all points the pleasant anticipations we had formed of it, and the author is to be credited with perhaps the best and most satisfying piece of literary biography since Mr. Cabot's "Emerson." It is a definitive work which all lovers of the laureate of rural New England and the anti-slavery crusade will receive with gratitude, and one which no American who loves his country and feels a proper pride in the movement which finally erased from the scutcheon its one damning blot should leave unread. Mr. Pickard began his work with the double advantage of an engaging theme and an abundance of correct data. Possibly Mr. Whittier felt the force of Brougham's remark that death has an added sting for eminence, in the form of lying biography; for we find that ten years before his death he took the precaution to begin arrangements for the present Life, authorizing the collection of material for it, freely aiding the author with general suggestions, and giving information that led to

a large collection of letters illustrating every period of his life. The work thus not only bears the hall-mark of his express sanction, but it is to some extent the result of his personal coöperation and supervision. Every phase of Mr. Whittier's career is fairly and satisfactorily shown—his boyhood on the ancestral farm, his scanty school-days, his earlier literary and journalistic ventures, his editorial experiences at Boston, Haverhill, and Hartford, his excursions into the field of practical politics (he barely escaped Congress in 1832 by being under the Congressional age), his anti-slavery apostolate, and the more familiar phases of his later life.

But little has been known hitherto of the first thirty years of Mr. Whittier's career—a period during which his ambition was clearly political rather than literary, although he was at the same time winning some credit as a poet by verses which the ripper judgment of his later years suppressed. It was not, indeed, until he was about twenty-seven years of age that he found his true poetical utterance. Up to that time the hundreds of poems he had written were mere metrical and rhetorical exercises, *jejune* enough mostly, and sadly unsuggestive of "those brave translunary things" that are born of inspiration and elude effort. But after 1833, a date marking a spiritual crisis with Mr. Whittier, a sudden and magic change came over the quality of his verse. It was with his resolve to champion the cause of the slave that the long-courted afflatus came; and he passed at once from poetaster to poet. Says Mr. Pickard:

"His pen was kept busy in advocating the cause he had espoused, and the poems known as the 'Voices of Freedom' came rapidly one after another,—hammer strokes against flinty prejudice. Sparks followed each blow. Those who are old enough remember how these spirited verses stirred and warmed the young hearts of the North, and prepared the soil from which sprang the great political party which took from him the watchword, 'Justice the highest expediency.'"

Whatever may be Mr. Whittier's title to purely literary fame, it is his true distinction to have been the Tyrtæus of the only war in history spontaneously waged by a great people to vindicate a moral principle.

The story of Mr. Whittier's boyhood and early youth is interesting in itself and in its bearing upon his after life. It tells of a pretty constant struggle with the stony acres of the New England farm, and with the difficulties of getting an education; yet it is lighted with many a bit of quaint humor, the source of which

* LIFE AND LETTERS OF JOHN GREENLEAF WHITTIER. By Samuel T. Pickard. In two volumes, with seven etchings. Boston: Houghton, Mifflin & Co.

is unmistakable. The Whittiers held a leading social position in the East Parish, and their religious views, though shared in by none of their neighbors, were respected. Religion was a matter of daily theme and practice in the Quaker household.

"A portion of the afternoon was generally spent by the assembled family in reading the Scriptures. . . . To this faithful teaching in the home may be attributed in large measure Whittier's familiarity with Holy Writ and the frequent quotations therefrom in his writings. As Stedman has truly said, 'The Bible is rarely absent from his verse, and its spirit never.'"

Quaker meetings were sometimes held in the great farm-kitchen of the Haverhill homestead; and Mr. Whittier used to tell with great glee how on one such occasion a favorite ox, known to the family as "Old Butler," thrust his head in at the window, and benignly yet critically surveyed the assemblage.

"While a sweet-voiced woman was speaking, 'Old Butler' paid strict attention, but when she sat down and there arose a loud-voiced brother, he withdrew his head from the window, lifted his tail in air, and went off bel-lowing. This bovine criticism was greatly enjoyed by the younger members of the meeting."

There was another comical incident of his boyhood that Mr. Whittier was fond of telling. When he was nine years old President Monroe visited Haverhill, and it happened that on the same day there was a rival attraction in the shape of a menagerie. Both spectacles, it seems, savored of vanity to the elder Whittiers; and the Quaker boy was forbidden to see either the wild beasts or the nation's Chief Magistrate.

"He did not care much for the former, but he was anxious to see a President of the United States. The next day he trudged all the way to Haverhill, determined to see at least some footsteps in the street that the great man had left behind him. He found at last an impression of the elephant's foot in the road, and supposing this to be Monroe's track, he followed it as far as he could distinguish it. Then he went home, satisfied that he had seen the footsteps of the greatest man in the country."

An altogether stupendous event to the farm-bred boy was his first trip to Boston. He wore, as he used to relate, on this great occasion his first "boughten buttons," and a special broad-brim that would have credited George Fox, "made for him by Aunt Mercy out of pasteboard, covered with drab velvet"; and he was rather surprised to find that his gala attire failed to impress those who passed him on the street. A notable incident of this visit was his purchase of a copy of Shakespeare. That temptation he could not resist—as he did one scarcely less alluring.

"He had been strictly cautioned by his mother to avoid the theatre, and when he learned that a brilliant lady he met at the table of his hostess, who had been very kind in her attentions to the quaint, shy boy, and who had quite won his heart by her simplicity and grace, was an actress, it was a great shock to him; but he had the courage to refuse her invitation to the play-house, and cut short his visit to the city to avoid the terrible temptation to which he was subjected. He had gone quite too far in buying Shakespeare's plays, and fled homeward lest he should bring disgrace upon his Quakerism."

It may be inferred from this story that the Whittier library was a slender one. There were about thirty volumes in all—journals and religious disquisitions of the pioneers of Quakerism, most of them, and rather juiceless aliment for an imaginative lad in his teens. Yet he devoured them all, and knew them nearly by heart. He used to say in later life that he read the journals of Friends so much that he had steeped his mind with their thoughts. "He loved their authors because they were so saintly, and yet so humbly unconscious of it."

For some time, as it seems, these meagre, if pious, productions filled young Whittier's ideal and rounded his literary horizon. But suddenly a richer world, a world of matchless song and unpremeditated art, of pathos the tenderest, tears the saddest, and laughter the merriest, opened as if by magic before him. The Merlin who (all unconsciously) wrought the wonder was the district teacher, who, accustomed to read aloud to the Whittiers as they sat round the evening fire, brought with him one memorable night a copy of Burns. From this copious fount he read many pages, explaining the Scottish dialect as he proceeded; and young John Greenleaf listened spellbound to the end.

"A fire was that evening kindled upon an altar that grew not cold for seventy years. The reader had only thought of his older listeners as he read and explained. . . . He recalled the lad to his ordinary senses by offering to leave the book with him, if he was interested in it. The offer was, of course, gladly accepted. What this little volume thus loaned to him was to young Whittier, has since been told in one of the finest tributes to Burns that has yet been written."

Thus inspired, the boy soon began to try his own wings; but it must be owned his early numbers were perhaps the feeblest poetic flutterings that ever heralded the upward flight of bard. There is a tradition that his first rhymes were written upon the beam of his mother's loom—and the story is not without its symbolism; for there is nearly always a certain suggestion of homespun in Whittier's verse. One of his first effusions, happily rescued from ob-

livion by the memory of an older sister, ran thus:

"And must I always swing the flail,
And help to fill the milking-pail?
I wish to go away to school;
I do not wish to be a fool."

A production even more unpromising than the above was an attempt at a rhymed catalogue of his father's library—a theme, however, that must have heavily handicapped a stronger Muse. Here are four of the verses:

"William Penn's laborious writing,
And a book 'gainst Christians fighting.
"A book concerning John's Baptism,
Elihu Smith's Universalism.
"How Rollins to obtain the cash,
Wrote a dull history of trash.
"And Tufts, too, though I will be civil,
Worse than an incarnate devil."

It is pretty hard to reconcile these harrowing pieces with the boy's honest admiration for and study of the memorable volume of Burns; but Mr. Whittier's talent, as we have shown, was late in flowering.

Touching the rhymed wish, quoted above, "to go away to school," it is interesting to note that its fulfilment was brought about partly through the intercession of Whittier's future collaborer, William Lloyd Garrison, then (1826) editor of the weekly "Free Press," in Newburyport. Whittier had contributed a poem (probably a vast improvement upon the above productions), entitled "The Deity," to this journal; and Garrison thought so well of it that he not only drove out fourteen miles to see his new contributor, but introduced his poem editorially as follows:

"The author of the following graphic sketch, which would do credit to riper years, is a youth of only sixteen, who we think bids fair to be another Bernard Barton, of whose persuasion he is. His poetry bears the stamp of true genius, which, if carefully cultivated, will rank him among the poets of his country."

It would seem from this that Garrison, the destined hero of the anti-slavery agitation, was the first to point out the poetic promise of its future bard.

Mr. Pickard's second volume is largely made up of Mr. Whittier's letters; and these singularly frank and unstudied missives enable us better than volumes of labored analysis to see and understand the writer. The letters to Holmes, Emerson, Lowell, Channing, Sumner, Bayard Taylor, and others, offer a rich field for quotation, but we must limit ourselves to the following, addressed to Dr. Holmes, Dec. 17, 1879:

"Thy note received the evening before my birthday

made me very happy. Among the many kind greetings which reach me on this anniversary, thine has been most welcome, for a word of praise from thee is prized more highly than all, though I do not undervalue any one's love or friendship. I have often since I met thee in Boston thought of thy remark that we four singers seem to be isolated—set apart as it were—in lonely companionship, garlanded as if for sacrifice, the world about us waiting to see who first shall falter in his song, who first shall pass out of the sunshine into the great shadow! There is something pathetic in it all. I feel like clasping closer the hands of my companions. I realize more and more that fame and notoriety can avail little in our situation; that love is the one essential thing, always welcome, outliving time and change, and going with us into the unguessed possibilities of death. There is nothing so sweet in the old Bible as the declaration that 'God is Love.' I am no Calvinist, but I feel in looking over my life—double-motived and full of failures—that I cannot rely upon word or work of mine to offset sins and shortcomings, but upon Love alone.

"Dear H., we began together in Buckingham's 'Magazine,' and together we are keeping step in the 'Atlantic.' Not evenly, indeed, for thy step is lighter and freer than mine. How many who began with us have fallen by the way! The cypress shadows lie dark about us, but I think thee contrive to keep in the low westering sunshine more than I can."

Mr. Pickard's book is likely to meet the wide appreciation it deserves; for Whittier is of all our considerable poets the one nearest the popular heart and understanding. He is the most essentially and uniformly native of all; and in his works if anywhere is found that "flavor of the soil" that we read so much about nowadays—and meet so little of. He is the true Theocritus of "stern New England's hills and vales"; and the voice of her streams, the song of her birds, and the scent of her flowers is in his verse. This distinctive home-keeping quality has found touching recognition. When the "low westering sun" had vanished, and the "cypress shadows" were merged in final darkness, it was in a grave lined with the native fern and golden-rod that Whittier was laid to rest. The thought thus beautifully symbolized finds expression in a verse from Dr. Holmes's tribute to his friend:

"The wild flowers springing from thy native sod,
Lent all their charms thy new-world song to fill,—
Gave thee the mayflower and the golden-rod
To match the daisy and the daffodil."

E. G. J.

THE second volume of Mrs. Garnett's new translation of Tourguénieff gives us "A House of Gentlefolk," which title, we need hardly say, corresponds to the more familiar "Lisa" and "A Nest of Noblemen." "Stepniak," who contributes an introduction, outlines the historical and social significance of this immortal work, and hints once or twice at an esoteric sense in which it should be taken to be fully understood. The translation, which we understand to be made directly from the Russian, is excellent.

THE ANTIQUITY OF EVOLUTION.*

Professor Henry Fairfield Osborn has rendered an important service by the preparation of a concise history of the growth of the idea of Evolution. The chief contributions of the different thinkers from Thales to Darwin are brought into clear perspective, and a just estimate of the methods and results of each one is reached. The work is extremely well done, and it has an added value of great importance in the fact that the author is a trained biologist. Dr. Osborn is himself one of the authorities in the science of Evolution, to which he has made important contributions. He is therefore in a position to estimate the value of scientific theories more justly than would be possible to one who approached the subject from the standpoint of metaphysics or that of literature.

Dr. Osborn has endeavored to make clear the fact of the continuity of thought in Evolution:

"Evolution has reached its present fulness by slow additions during twenty-four centuries. When the truths and absurdities of Greek mediæval and sixteenth to nineteenth century speculation and observation are brought together, it becomes clear that they form a continuous whole, that the influences of early upon later thought are greater than has been believed, that Darwin owes more even to the Greeks than we have ever recognized. . . . The Evolution law was reached, not by any decided leap, but by the progressive development of every subordinate idea connected with it until it was recognized as a whole by Lamarck and later by Darwin."

The study of the work of these various thinkers as contained in this book suggests to us, however, that the year 1858, before which "speculation far outran fact," does mark a very decided "leap" in the history of Evolution as a science. The "leap" was not that of a change in thought or in theory, but in method of work. The pre-Darwinian writers, for the most part, had been engaged with the theory of Evolution and with its factors as determined by the methods of philosophy. The facts of nature served them as illustrations of their theories, not as the basis from which their theories must of necessity arise. Darwin determined to "collect blindly every sort of fact which could bear in any way" on what are species. On the collection of such facts, in this spirit, by the great biologist of our century and by his successors, the fabric of Evolution as we know it to-day must rest. The process

of philosophical deduction has contributed little to its progress. Given the facts as we know them now, or even as given us by Darwin alone, and our chief conclusions could be reached by an automatic logic machine, if such a contrivance could be devised. The main inductions are plain, and the unsolved problems still remaining can be solved only by a return to the same methods.

It is certainly true, I think, that all the known factors in organic Evolution were known to the ancients, and the reality of each individual one of them has been insisted upon by many different writers before Darwin. Their relative importance and their interrelations were less frequently recognized. It is true, also, that the fact of derivation itself has never been wholly absent from philosophic thought. But the following considerations seem to mark a break in continuity as a result of Darwin's method:

(1) The doctrine of Special Creation was never so strongly entrenched, either in the popular mind or in scientific literature, as in 1858, in spite of the onslaughts of all the earlier evolutionists. The minor errors of fact in the illustrations chosen by Lamarck and his successors counted for more than the truth in their philosophic speculations. The errors were tangible, the truths were not. In the aggregate no progress had been made toward the reception of these truths. But the doctrine of Special Creation crumbled with the advent of the Origin of Species. This was not due to the weight of Darwin's authority, nor to the boldness of his speculations. It was due to the soundness of his method. He appears as the interpreter of nature; and the naturalists who followed him became "Darwinians" because their own studies led them to the same results. No other conclusions were possible to them. At the same time, no one could forecast the conclusions of one who should follow the "method" of Erasmus Darwin, or of Buffon, or of Lamarck, or of any other writer whose study of details served to illustrate a philosophical conception.

(2) Had Darwin's studies resulted otherwise, had his collection of facts led us to wholly different conclusions, whatever these were, we should still be able to show the continuity of speculation. In any case, Darwin's indebtedness to his predecessors would be exactly what it is now.

In other words, there is probably no philosophical conception of the operations of life, whether true or false, that has not been held by someone. Every conceivable theory has been

* FROM THE GREEKS TO DARWIN. An Outline of the Development of the Evolution Idea. By Henry Fairfield Osborn, D.Sc. Columbia University Biological Series, I. New York: Macmillan & Co.

thought out. It is the business of science to test these theories by the slow but certain method of induction,—to collect, “more or less blindly, every sort of fact,” and to follow whithersoever these facts lead.

DAVID STARR JORDAN.

THE PROBLEM OF THE UNEMPLOYED.*

Mr. Geoffrey Drage, the able secretary of the recent Royal Commission on Labor in England, has written a suggestive book upon the unemployed. His facts are those secured by the Royal Commission largely through his own efforts, and by the Board of Trade of England. The book is the best summary of what had been done in Europe to help the unemployed prior to the summer of 1893. The results of the very interesting municipal experiments to relieve the unemployed by work in the winter of 1893-4 were not published in time for Mr. Drage's use. The writer well divides the problem into the removal of the causes of the unemployed and into relief for the unemployed who are present with us. In the matter of prevention, he suggests moral, intellectual, and technical education, better sanitation, factory legislation, the building, by municipalities and private benevolence, of model tenement homes, and some check, if possible, upon the rush of country people to displace the workers in the city. These remedies would deal with the prevention of a permanent surplus, he thinks, providing the contaminating influence of the existing stock of unemployed could be eliminated by the relief measures which are further referred to.

As for the temporarily unemployed, our author holds that much of this evil is inevitably caused by the dependence of industry upon the supply of materials from abroad; by the state of the weather; by the uncertainty of foreign investments, and lack of confidence in them. He suggests that certain of these causes are removable,—for example, (1) capricious changes of fashion, for which the public must realize they are responsible; (2) fluctuations in demand, due to changes in seasons,—a matter for which employers and the public must realize their responsibility, and give their orders more in advance; (3) excessive and immoral speculation, leading to loss of commercial confidence,—a matter in which he again invokes public opin-

ion, holding employers to moral responsibility, but also urges a revision of the laws relative to trade speculation, adulteration, and fraudulent bankruptcy; (4) inability to forecast fluctuations of trade,—a partial remedy for which is reliable government trade statistics; (5) trade disputes, demoralizing industry,—his remedy being more of conciliation and arbitration; (6) immobility of labor,—his remedy being the development of trade-union and voluntary employment bureaus, nationally and locally conducted without an eye for profit. But the remedy urged by the socialist for disorganized labor, he dismisses as not immediately practicable.

As regards the relief measures for the present unemployed, our author thinks we must divide the problem into relief for the permanently and for the temporarily unemployed. For the former, he suggests a rigid execution of the English poor-law and the use of charitable and religious agencies. Labor colonies, he thinks, have been shown in Germany to be of little value for the mass of workers, but they are most useful for discovering those who are reclaimable among the permanently and chronically unemployed. Mr. Drage would have the labor colony located in country districts to which the permanently unemployed might be sent. If, after awhile, they do not earn their maintenance, they should be handed over to the harsher treatment of other agencies. It is in the treatment of the temporarily unemployed that Mr. Drage has written most at length. He believes in voluntary relief works, maintained locally, but national in application, and conducted in harmony with a central voluntary office or bureau, to prevent a rush of the unemployed to the districts where relief work is given. Employment bureaus should be both local and central, and voluntary, not state. The men given work should earn the wages paid, but should work but half time, in order to have time on their hands to seek permanent situations, and in order to prevent sufficient earnings to draw a man from regular industry. In case the unemployed are concentrated in a few places and there is work in other places, they are to be forced to remove to where the central employment bureau showed that there was work, on penalty, Mr. Drage probably means, of losing all relief. Only in times of exceptional distress does Mr. Drage believe in local public relief works, because he greatly fears that such relief will foster the idea that the State ought to find work for its citizens, and

*THE UNEMPLOYED. By Geoffrey Drage. New York: Macmillan & Co.

because public authorities cannot so easily investigate the character of applicants as can private agencies for their relief. Despite these weaknesses of public relief work, it seems sure to grow, and to be necessary where private relief work proves insufficient. Amid growing democracy and socialistic feeling among the masses, private charitable agencies cannot control the field unless they seek the coöperation on their committees of labor leaders. Even then, public relief work will make much progress.

In considering Mr. Drage's suggestions, we must judge them with reference to what is immediately practicable, since the suggestion of such remedies is all he means to give. Looked at in that light, his book has great suggestiveness and value; though as a keen study of the permanent causes of the unemployed, it is not equal, by any means, to certain chapters in Hobson's "Evolution of Modern Capitalism," and some other economic discussions. This book of Mr. Drage should be read in connection with the clear and concise article in the July "Annals of the American Academy" on "Charity and the Unemployed," by J. G. Brooks.

E. W. BEMIS.

A CENTURY OF STORIES.*

How important a part the short story plays in the fiction of to-day is evidenced not only by the popular magazines, which seem to give an increasing preference to the short story over the serial, but

* *ROUND THE RED LAMP*. Being Facts and Fancies of Medical Life. By A. Conan Doyle. New York: D. Appleton & Co.

ELDER CONKLIN, and Other Stories. By Frank Harris. New York: Macmillan & Co.

THE BELL-RINGER OF ANGEL'S, and Other Stories. By Bret Harte. Boston: Houghton, Mifflin & Co.

THE BURIAL OF THE GUNS. By Thomas Nelson Page. New York: Charles Scribner's Sons.

PEAK AND PRAIRIE. From a Colorado Sketch-Book. By Anna Fuller. New York: G. P. Putnam's Sons.

BEFORE THE GRINGO CAME. By Gertrude Atherton. New York: J. Selwin Tait & Sons.

MARSENA, and Other Stories of the Wartime. By Harold Frederic. New York: Charles Scribner's Sons.

THE CHASE OF SAINT-CASTIN, and Other Stories of the French in the New World. By Mary Hartwell Catherwood. Boston: Houghton, Mifflin & Co.

A SCARLET POPPY, and Other Stories. By Harriet Prescott Spofford. New York: Harper & Brothers.

THE WATER GHOST AND OTHERS. By John Kendrick Bangs. New York: Harper & Brothers.

LILLIAN MORRIS, and Other Stories. By Henryk Sienkiewicz. Translated by Jeremiah Curtin. Boston: Little, Brown, & Co.

TALES FROM THE ÆGEAN. By Demetrios Bikélas. Translated by Leonard Eckstein Opdycke. Chicago: A. C. McClurg & Co.

also by the increasing number of volumes into which the better of these stories are thought worthy of collection. We fancy that the symptom is not unrelated to the tendency which, in our newspapers, is condensing editorials into paragraphs, and which, in our popular entertainments, is substituting "acts" and "features" for presentations of sustained and coherent art. We do not object to the short story *per se*, but it is possible that we have something too much of it, even allowing for all the refinements and the subtleties that so many writers are lending it nowadays. The last few weeks' output of fiction, for example, includes no less than a dozen collections—containing, in all, close upon one hundred stories—of such merit, or signed with such names, that they cannot pass unnoticed, besides many others that we have not space to discuss.

One of the latest of these collections presents our recent visitor and old friend, Dr. A. Conan Doyle, in a new light. The title, "Round the Red Lamp," covers a multitude, numbering no less than fifteen, of stories and sketches based upon, or suggested by, the author's professional experience as a medicine man. There is a great deal of "shop" in this volume, and a zest not altogether pleasant is given by the grewsome incidents with which the tales are provided; but the most difficult situations are carried off with the literary cleverness that makes of the Sherlock Holmes series so much more than a string of mere detective stories, and invests seemingly unpromising material with fascination, grim though it may be in the present instance. This sort of thing is not, any more than the detective series already mentioned, representative of Dr. Doyle's real powers, and, skilful as it is, we cannot help grudging the time thus spent by the author of such noble historical fiction as "Micah Clarke" and "The White Company."

Some three or four years ago, the readers of "The Fortnightly Review" were regaled with a peculiarly nauseating compound of piety and immorality in the shape of "A Modern Idyll," a story by Mr. Frank Harris, the editor of the "Review." It introduced to us a Baptist clergyman of Kansas City, in love with the wife of one of the deacons of his church, the affection not unrequited. Other delineations of American society in the far West appeared in later issues of the "Review," and the astonishment of its readers was not permitted to subside. Presently the "Revue des Deux Mondes," always on the watch for queer American things, translated one of these stories, "Elder Conklin" by name; and the sapient Frenchman, as he read of the extraordinary doings of "Conklin l'Ancien," doubtless opened his eyes very wide, and said to himself: "This is surely the real thing; now we see *ces Américains* as they actually are." There are six of the stories in all, and they form a volume to which "Elder Conklin" gives his name. As transcripts of American life, even in Kansas and other remote localities, they are grotesquely inadequate,

and their very crudity is doubtless what recommends them to the foreigner unacquainted with our civilization. Many an Englishman, we fancy, will take them very seriously—as seriously, for example, as he took Mr. Howe's "Story of a Country Town" a few years ago. To us, who can make the necessary allowances and supply the missing links, they are merely amusing; but it is not to be denied that they are that, in a marked degree.

It is instructive to compare these stories with Mr. Bret Harte's masterly treatment of similar material, and opportunity for the comparison is just now afforded by the eight stories which "The Bell-Ringer of Angel's" leads off. In place of the baldness of Mr. Harris's superficial delineations, we have equally dramatic incidents, interpenetrated with humor, and set against a richly romantic background. Will Mr. Harte *never* exhaust his imaginative resources? A few years of early manhood spent in contact with the civilizations of the West—the new civilization of the American pioneer and the old mellow civilization of the Spaniard—and behold, a supply of incident available for a lifetime of production. Besides the novels of more ambitious scope, Mr. Harte must have penned something like two hundred sketches and stories of Western character, and there is hardly a trace of weariness in the newest of the collections. The present volume is, however, diversified by some Scotch consular experiences, by the fascinating "Johnnyboy," which simply cannot be described, and by a humorous reminiscence entitled "My First Book." The book in question was an anthology of California poets, and the humor is in the depiction of the "woolly" journalism of the Coast.

Mr. Thomas Nelson Page, the unreconstructed, displays his usual strength, penetration, and feeling in "The Burial of the Guns," which, with five other numbers, makes up his latest volume. They are studies of character rather than stories, and breathe the warmest devotion to the State and the Cause already so many times celebrated by the author. Whatever one's attitude towards the Southern Confederacy, he can hardly fail to be moved by the purely human quality of these sketches, some of which do not even touch upon the debatable ground, and all of which are written straight from the heart. The story of "Little Darby," in particular, is one of those tales of unrequited humble heroism that are irresistible in their appeal to the sympathies. As for "My Cousin Fanny," with its *souper* of irony, and its gentle humor, it is a delineation masterly in every stroke.

The good work of observing and recording the evanescent phases of local civilization upon this vast American continent goes steadily on. The army of workers is a large one, and the future student of our shifting life will find few nooks and corners of the land that have not had their artist. If nothing more can be said of the majority of these workers than that they are painstaking and truthful, it

will be enough to entitle them to the thanks of those who come after. Miss Anna Fuller's thirteen transcripts from a Colorado sketch-book, collectively named "Peak and Prairie," are certainly both truthfully and carefully wrought. They reflect the stir, the freshness, and even the crudity of the pioneer region with which they deal. Hardly elaborate enough to deserve the name of stories, they are, within their limits, singularly engaging, and their interest, although quiet, is none the less genuine.

A more romantic background than the mining camps of Colorado can supply relieves the eleven stories—for they are stories, this time—told by Mrs. Atherton, of Old California in the days "Before the Gringo Came." The stories more than verge upon the melodramatic, and their passion seems a little too theatrical to be justified even by the hot-blooded race of which they are told. Nor is the language any more restrained than the sentiment. Those which deal with the actual arrival of the "gringo" are the best, and we get from them some vivid glimpses of the fascinating history of the place and period concerned.

The four somewhat inconclusive tales or sketches that make up "Marsena and Other Stories of the Wartime" are by no means to be reckoned with Mr. Frederic's best work, but they contribute an acceptable mite to our knowledge of what men were thinking and doing in the rural districts during the four years of our great civil convulsion. Most of us who were boys at that time have sufficiently vivid recollections of the period to enter with close sympathy into the feeling of these homely episodes, typical as they are of what was going on in thousands of other Northern hamlets. It is well that even boyish impressions of the period should be fixed before time has faded or effaced them, and Mr. Frederic here, as well as elsewhere, has done his full share of the work.

The special field of Mrs. Catherwood's labors lies far back of the reach of recollection, but she is one of the few writers who can really project themselves into the remote past, and whose sympathies can find in the mustiest of records the palpitating life that most of us can find only in the memory of what we have personally known. To praise her new volume of seven stories, headed by "The Chase of Saint-Castin," is but to repeat what we have said upon many earlier occasions, for the touch is still delicate and firm, the charm unailing. The Illinois country is the field of two of these tales; the others lie about the St. Lawrence, one of them—"Wolfe's Cove"—casting a side light upon the momentous scene upon the Heights of Abraham that fixed the destinies of two nations.

In the excellent company of Mr. Henry James and Mr. Brander Matthews, and in the tasteful form of the series known as "Harper's American Story Tellers," there come to us two volumes fathered (or mothered) respectively by Mr. John

Kendrick Bangs and Mrs. Harriet Prescott Spofford. Mrs. Spofford's book, "A Scarlet Poppy and Other Stories," comes as a reminder that the younger generation is not yet to be permitted a monopoly of story-telling, and, indeed, as an example of work so artfully conceived that most of the younger generation would do well to profit by its example. These seven tales, with their shrewd and gentle humor, their unquestionable hold upon human life, and their touches of the fantastic, make us regret that we hear so little of late from the Merrimac island-home of their writer. They do new honor even to Mrs. Spofford's already honorable place in our literature, and may be read with unalloyed satisfaction from the first page to the last.

If there is a touch of fantasy in Mrs. Spofford's volume, there is hardly anything but the fantastic in "The Water Ghost and Others." In these eight stories by Mr. Bangs, the freakish humor known to readers of "Mr. Toppleton's Client" disports itself unchecked. The old ghost story took the supernatural too seriously; the new, as exemplified by Mr. Stockton and the present writer, makes it chiefly a vehicle for fun, and we may add that the new is a great improvement upon the old. Anything more delicious in their way than "The Ghost Club" and "The Spectre Cook of Bangle-top" is not often met with. So delightful a commingling of the prosaic with the weird as the story of the "Psychical Prank," which filled a New York street-car with astral bodies, or the tale of the too material spoons which the ghostly King Ferdinand presented to the too-confiding nephew of a conservative uncle, deserves more than passing mention. To imagine such things at all is a gift; to set them forth with their present verisimilitude is an art in its kind almost incomparable.

Mr. Jeremiah Curtin is indefatigable in translating into English the works of Henryk Sienkiewicz. Just now he offers us a volume of relatively trifling worth, containing four stories or sketches. They will not lack an audience, for the name of their author claims attention for anything he may have written; but they hardly suggest the genius that conceived the great Polish trilogy of love and war, or even the keen analyst to whom we owe "Without Dogma." Only one of the sketches is Polish in subject; another describes a Spanish bull-fight; the remaining two—"Lillian Morris" and "Sachem"—are fruits of the author's sojourn in the regions of our own pioneer civilization. In dealing with American themes, the author is not quite *dans son assiette*, and his descriptions are not altogether in touch with American feeling. Still, there is a certain impressiveness, particularly in the longest story of all, which tells of a band of forty-niners who took the overland route to the Californian El Dorado, and endured grim hardships in their quest. It is curious to find the Chicago of 1849 described as a "poor, obscure fishing village,

not found on maps." This is one of many trifles which go to show that the author does not know his subject as well as, say, seventeenth-century Polish history.

The collection of translated stories just mentioned may be coupled with the volume of "Tales from the Ægean," by Demetrios Bikélas, which the Marquis de Queux de St. Hilaire translated from Greek into French, and which have been turned from French into English by Mr. Opdycke. These facts, and many others of interest concerning the author of the tales, may be gleaned from the interesting introduction written for this translation by Major H. A. Huntington. As for the author, he is already known to English readers by a translation of "Loukis Laras," his tale of a modern Greek merchant, who started in life as a shop-keeper, and who remained a shop-keeper at heart through all the stirring times of the Revolution. His literary activity has also been marked in several other directions, and he has a distinct claim upon our English gratitude as the Greek translator of six of the plays of Shakespeare. This translation is into colloquial Greek, and the iambic metre of fifteen syllables is employed. As Major Huntington puts it, he has "lent to the strongest and sweetest voice in the English choir almost the accents of Æschylus." This were a feat indeed, but doubts as to the possibility of its accomplishment need not lessen our thankfulness to the man who has attempted it. Certainly, the reader of the eight tales now published will be prepared to share in any moderate enthusiasm for their writer. "Simple in motive, pure in sentiment, sometimes enlivened with humor, but oftener pervaded with ideal melancholy," they come to us as a joyful surprise, and invite comparison with the great masters. Particularly do they suggest Tourguénieff, whose method and whose restraint they exhibit in a remarkable degree. We should be much surprised to learn that the author had not carefully studied, and been profoundly influenced by, the work of the great Russian. Hundreds of little touches reveal the spiritual kinship of the two men, although the deep tragic note seldom missing in the analyst of the steppe becomes muted in the pages of our Ægean analyst.

WILLIAM MORTON PAYNE.

MR. WALTER BESANT has this to say of the workings of our Copyright Act: "It is impossible to escape the conclusion that the Copyright Act has given a great impetus to American work. While English work could be had for nothing, the American author in every branch was fatally overweighed. This obstacle removed, we begin to see what we expected—the great bulk of the literature of the States written by their own people, and only the exceptionally useful and popular authors of this country being published there. This proportion we may expect to find every year greater in favor of American writers. At the same time there will be found on both sides of the Atlantic a great and always increasing demand for the work of the first and best."

HOLIDAY PUBLICATIONS.

I.

Pursuant to our custom, the Holiday Publications received for review by THE DIAL will be noticed in two instalments—the earlier arrivals in the present issue, the later ones in that of December 16. Priority of mention does not necessarily imply priority of importance, some of the more notable of the season's books often being late in making their appearance. The output of the season promises to be a fairly good one—surprisingly good, in fact, when one considers the uninspiring commercial conditions that prevailed six months or more ago, when the works that are now appearing were being planned. The publishers have wisely pursued a somewhat conservative course in their holiday undertakings. There is a lack of the gorgeous quarto and folio volumes, representing enormous outlays to the publisher and costing the purchaser from fifteen to fifty dollars, which have been so marked a feature of former years; and in place of these we have the modest but attractive reprints of standard works, which are always unexceptionable for the purposes of holiday gifts. A book costing more than ten dollars—excepting works in sets—is, indeed, something of a rarity this season. A few ambitious and costly volumes have appeared, and there are other less expensive works representing the best efforts of our artists and publishers, and presenting to us some old favorite or newly-found friend decked in winning and irresistible charms. Among them all, those tastes and wishes must be hard to suit which do not find their due account.

Our list may be suitably headed with a sumptuous four-volume edition, limited to 1000 copies and re-edited by Mr. G. F. Russell Barker, of Horace Walpole's "Memoirs of the Reign of George III." (Putnam). In the material features of these beautiful volumes the most captious will find little to cavil at. With their moderate-sized yet clear type, elegant hand-made paper, fair margins, and substantial covers of crimson buckram stamped in gold with the Walpole arms, they present an *ensemble* which the finical owner of the Strawberry Hill Press might himself have approved of. Like almost everything Walpole wrote, the Memoirs are immensely readable. They cover a period of great political importance; and while their life and piquancy are patent, their serious historical value is sometimes lost sight of. They belong to the good old-fashioned type of history which aims to be a narrative, and little else; and history, as M. Scherer says, "is first of all a narrative." If Walpole is seldom deep, he is never dull; if he is seldom weighty, he is never pedantic. He had to a rare degree the gift of making his *dramatis personæ* live and act out their parts before us. They are people of flesh and blood—not the mere names or abstract arithmetical units of more philosophical historians. Says Mr. Leslie Stephen: "Turn over any of the proper decorous history books, mark every passage, where

for a moment we seem to be transported to the past—to the thunders of Chatham, the drivellings of Newcastle, or the prosings of George Grenville, as they sounded in contemporary ears—and it will be safe to say that, on counting them up, a good half will turn out to be the reflections from the illuminating flashes of Walpole." Gossiping Horace will live long after many a more pretentious historian has been relegated to the dust-bin; and the present holiday edition of his best historical work will doubtless continue for some time to be a model one.

The term "holiday gift-book" is necessarily a somewhat elastic one, and can by no means be limited to the elegant specialties that are designed primarily for Christmas sales. Any good book is of course a suitable gift-book, especially when embellished with attractive illustrations and clad in handsome dress. Foremost among the season's elegant editions of standard books is the Lippincott Co.'s reprint of Thiers's great historical works, "History of the Consulate and the Empire of France under Napoleon" and "History of the French Revolution," the former in twelve volumes and the latter in five, uniform in typography and binding, and in illustrations from steel plates. The sets are sold separately. Of the works themselves it is of course not necessary to speak; they are among the most standard of historical works, and indispensable for the field they cover. The translations are the authentic ones of Campbell and Stebbing for the "Consulate" and of Frederick Shoberl for the "Revolution." The works are printed from new type, and purchasers of the more substantial sort of gift-books will thank the enterprise of Messrs. Lippincott for providing these really sumptuous editions.

Messrs. Macmillan & Co. issue a new and enlarged edition of Mr. Joseph Pennell's standard treatise on "Pen Drawing and Pen Draughtsmen," a study of the art as practiced to-day, with technical suggestions. There are over four hundred illustrations from originals by Sir F. Leighton, Messrs. J. E. Millais, F. Burne Jones, Abbey, Holman Hunt, A. Parsons, Aubrey Beardsley, and many others, the value of which to the art-student can scarcely be over-estimated. Mr. Pennell's book, at the date of its first appearance in 1889, met with the cordial and general approval of those best qualified to judge of it; and it is safe to pronounce it *hors concours* in its class. As an art-work of actual and solid value, nothing on our list surpasses it.

Mrs. Oliphant's recent articles in "The Century Magazine" on "The Reign of Queen Anne" have, very fittingly, been formed into a fine gift-book—one of the best of the season—by the Century Co. The theme is perennially attractive, and Mrs. Oliphant treats it with her usual freshness and animation. The characters of the Churchills, Harley, Godolphin, St. John, Swift, Berkeley, Defoe, Addison, Steele, and other more or less brilliant satellites of that comparatively rayless primary the stupid

and all too trusting Anne, are admirably drawn. For the Queen herself—"the church's wet-nurse, Goody Anne," as flippant Walpole styled her—Mrs. Oliphant has some words of judicious kindness. Anne has been roundly snubbed and laughed at by everybody, from Macaulay down; but the fact remains that she was one of the few sovereigns who may without hyperbole be said to have been loved in her day. She was a good wife, a good woman, a good friend, and—what was then politically very much to the purpose—a good Protestant. Mrs. Oliphant's book is pleasant reading, and it makes a goodly show outwardly, with its fine print and paper, its richly tooled binding, and its thirty-three sound wood-engravings. Among the latter are portraits of Anne, John Evelyn, Defoe, William III., the Marlboroughs, Burnett, Swift, "Stella," and Addison.

Messrs. Houghton, Mifflin & Co.'s dainty holiday edition, with illustrations by Messrs. George Wharton Edwards and F. Hopkinson Smith, of Dr. Holmes's "The Last Leaf" appears with a melancholy opportuneness. In the touching letter, dated July 12, 1894, prefixed in facsimile to the volume, Dr. Holmes says: "I am one of the very last of the leaves which still cling to the bough of life that budded in the Spring of the nineteenth century"; and now this leaf too has fluttered to earth, and the bough is indeed forsaken. Walt Whitman draws somewhere a fine and just distinction between "loving by allowance" and "loving with a personal love"; and in the limited class of authors whom we love—as we do Lamb and Goldsmith—with "a personal love," and not, as it were, by convention, the cheery Autocrat surely takes his place. The little book forms a timely and charming souvenir of its author. The poem is printed entire on the opening pages; after which follow separate lines and stanzas, with decorative designs and illustrations interspersed. A history of the poem, written by Dr. Holmes in 1885, is appended.

Messrs. T. Y. Crowell & Co.'s inexpensive two-volume edition of "The Count of Monte Cristo" brings a neat, well-printed, fairly-bound copy of Dumas's kaleidoscopic romance within range of all purses. There are eighteen illustrations by Mr. Frank T. Merrill, and commendable pains have been taken to secure a good text, ordinary English versions of the story having been tinkered into shape from some strange original that must itself have been bad enough in all conscience. Omissions have been supplied, additions expunged, solecisms corrected, nautical terms "experted,"—and, in short, the English "Monte Cristo" has been, to quote Sidney Smith, metaphorically washed, shaved, brushed, and forced into clean linen, by the present editors. The publishers are to be credited with more than one praiseworthy deed in the way of making good editions of good books popularly accessible.

Messrs. G. P. Putnam's Sons' luxurious "Van Tassell" edition of Irving's "Sketch Book" is gen-

erally similar in style to the "Agapida," the "Darro," and the "Van Twiller" editions of "The Conquest of Granada," "The Alhambra," and the "Knickerbocker's History of New York," respectively, of former seasons. To our thinking the latest publication is even more attractive than its predecessors. The border designs this time are dainty festoons of leaves and berries, etc.; and there are thirty-two illustrations by Messrs. Church, Barraud, Rackham, Rix, and Van Deusen. The "Van Tassell" edition should prove one of the marked successes of the season.

Little need be said in characterization of form or matter of Messrs. Harper & Brothers' superb two volume edition of Charles Kingsley's "Hypatia." The work is generally uniform with the same firm's well-known editions of "Ben Hur" and "The Cloister and the Hearth"—bindings of sea-green silk, lightly glazed paper, dainty typography, and a profusion of full-page and marginal drawings by Mr. William Martin Johnson. Kingsley's masterpiece ranks with the classics of fiction; and it is, to our taste, worthier of its present sumptuous setting than either of its popular predecessors—assuredly than the earlier of them. As an example of an art work resulting from the union of ripe learning and forceful imagination, "Hypatia" has few rivals in its class in any language. Mr. Johnson's drawings are for the most part well done, and form a running pictorial exposition of the text at once ornamental and instructive.

A very taking and desirable edition, in two trim volumes, illustrated with fifty small drawings and eight full-page photogravures by Mr. Edmund H. Garrett, of Dickens's "A Tale of Two Cities," is issued by Messrs. Dodd, Mead & Co. Like Thackeray's "Esmond," this novel is, when viewed with the body of its author's works, something of a book apart; and the publishers have done well in selecting it for a special reprint. Good critics have pronounced it the author's greatest novel; and, considered as a piece of pure constructive art, it probably is so. If he nowhere in it quite touches his highest level, there is certainly no other work of his in which the level reached is so well sustained. In his more characteristic books, Dickens sinks all too often into a *bisarrerie* of style, and a commonness, even a mawkishness, of sentiment, that offend his discriminating admirers. But in "A Tale of Two Cities" his taste seldom lapses, his inspiration seldom flags. "There is," says Forster, "no other instance in his novels of a deliberate and planned departure from the method of treatment which had been preëminently the source of his popularity." The present edition is handy, sightly, and, style considered, inexpensive.

The true stories of "Three Heroines of New England Romance," Priscilla Mullins, Agnes Surriage, and Martha Hilton, are gracefully set forth by Mrs. Harriet Prescott Spofford, Miss Alice Brown, and Miss Louise Imogen Guiney, in a tasteful volume

profusely illustrated by Mr. E. H. Garrett, and published by Messrs. Little, Brown, & Co. Priscilla is, of course, modest John Alden's Priscilla; Martha Hilton (afterwards Lady Wentworth) figures in history and in Longfellow's pretty ballad; while Agnes Surriage was a Marblehead lass, who, after an unusually stormy experience of the proverbial "course of true love," married the man of her heart, and, as Lady Agnes Frankland, "lived happy ever after," as the story-books say, and as she certainly deserved to do. The subjects have furnished ample opportunity for the illustrator's best work, and Mr. Garrett has on the whole acquitted himself creditably.

Mr. G. S. Layard's "Tennyson and his Pre-Raphaelite Illustrators" (Copeland & Day) is a book about a book, or, better, about the illustrators of a book—that is, of the Tennyson quarto published by Moxon in 1857, and soon to be republished by Messrs. Macmillan & Co. (And we may add, *en passant*, that we hope the latter firm will note Mr. Ruskin's statement that the original woodcuts were in a few cases "terribly spoiled in the cutting, and generally the best part, the expression of feature, *entirely* lost." These designs should certainly be re-engraved.) In his appreciations of the quarto of 1857, "the most intrinsically valuable," he thinks, of all Tennysonian volumes, Mr. Layard devotes himself mainly to the work of the three more prominent pre-Raphaelites—Rossetti, Millais, and Holman Hunt, to each of whom a separate chapter is given. There are a few interesting pages on the origin of the P. R. B.; and here the author joins issue with Mr. Quilter, crediting the movement to Holman Hunt, rather than to Rossetti's first master, the eccentric F. Madox Brown. Tennyson, who was as insensible to pictorial art as Shelley was to music, seems to have left his illustrators to their own devices; though in one or two cases he raised rather captious objections—for instance, to Hunt's noble, if rather dishevelled, "Lady of Shalott." "My dear Hunt," he exclaimed, on first seeing this plate, "I never said the young woman's hair was flying all over the shop!" "No," calmly replied the painter, "but you never said it was n't"—and, happily, the design stood. Mr. Layard's book is interesting and critical in tone, and the nine illustrations (including two after water-color drawings by Mrs. Rossetti) are well chosen and well reproduced.

Jane Austen illustrated by Hugh Thomson forms a combination that discerning book-buyers should find hard to resist. Messrs. Macmillan & Co.'s new edition of "Pride and Prejudice" offers these joint attractions; and to round off the volume there is a capital introduction by Mr. George Saintsbury. Touching the friendly strife among Miss Austen's adherents as to the relative merits of her books, Mr. Saintsbury unhesitatingly awards the primacy to the present work. He finds it "the most perfect, the most characteristic, the most eminently quintessen-

tial" of them all; its hero is "by far the best and most interesting of Miss Austen's heroes"; while as to its heroine he concludes, after calmly weighing the competing charms of her rivals in his affections, that "to live with and to marry, I do not know that any one of the four can come into competition with Elizabeth." The volume is uniform in make-up with the same firm's well-known editions of "Cranford," "Our Village," etc.

In her "Schools and Masters of Sculpture" (Appleton), Miss A. G. Radcliffe essays to tell "clearly, vividly, and accurately" the story of the progress of plastic art from archaic times down to the present day—a pretty difficult task in a moderate-sized 12mo volume of 560 odd pages. The author confines herself closely to facts, and these have been carefully and judiciously winnowed. Successive schools of sculpture—the Egyptian, Assyrian, Greek, Roman, Mediæval, and Modern—are shown by the flash-light of single chapters, and the personality of the great masters is briefly set before us. Miss Radcliffe has evidently "got up" the authorities carefully; and her book, like its companion volume on painting, affords a useful and accurate birdseye view of the subject, and it should prove serviceable as a larger guide-book to European and American galleries and museums. There are thirty-five full-page plates in half-tone.

Mr. Laurence Hutton's "Portraits in Plaster" (Harper) is a vastly interesting, attractively mounted work—though not, to our thinking, one exactly suggestive of Christmas cheer. Mr. Hutton, as the readers of "Harper's Magazine" have been made aware, is the happy possessor of the largest and fullest collection of death-masks in the world; and the present volume contains photographic reproductions of seventy-two of them. The earliest casts are those of Dante and Tasso; the latest one is that of Edwin Booth. They range from Sir Isaac Newton, the wisest of men, to Sambo, the lowest type of the American negro; from Cromwell to Clay; from Bonaparte to Grant; from Keats to Leopardi; from Pius IX. to Tom Paine; from Ben Caunt, the pugilist, to Dr. Chalmers, the light of the Scotch pulpit. Marat, Robespierre, Burke, Washington, Tom Moore, Mme. Malibran, Swift, Brougham, Sherman, and other celebrities, stare stonily at us from Mr. Hutton's pages—with an effect, as "Mr. Wegg" delicately said of the home of his friend, "Mr. Venus," "rather ghastly, all things considered." The nucleus of the collection was a half-dozen plaster casts found by a boy in a dust-bin. They came into Mr. Hutton's possession by chance, and from that time on he has been a collector, an amateur, of death-masks. Some would have chosen a more cheerful line of connoisseurship; but, as Yorick says, "there's no disputing about hobby-horses." The tale of Mr. Hutton's researches in the museums, studios, plaster-shops, and curiosity shops of half the capitals of Europe and America would, he tells us, fill a fair volume;

and he has traced and identified his trophies with much care. He is sure, for instance, that his is the actual death-mask of Aaron Burr, because he has the personal guarantee of the maker of the mould; he is equally certain of another cast, because he saw it made himself; while as to a third, he has no manner of doubt, because, he frankly admits, "I know the man who stole it." Mr. Hutton's book is unique, and it has a decided (albeit rather gressome) fascination. The value of the masks as portraits is beyond question, and the descriptive text is chatty and informing.

It seems a pity that so exquisitely artistic a setting should be lavished on so nonsensical a production as Mr. Edward Garnett's "An Imaged World" (Dent & Co., London). What Mr. Garnett is really driving at in his "Poems in Prose," as he calls them, must, for the most part, remain a secret between himself and his Maker; but his illustrator, Mr. William Hyde, has wrestled manfully with the problem, and has produced some pretty, if pardonably vague, drawings that partly redeem the text. The "poems" consist largely of rhapsodic addresses to Nature, mingled with amatory caterwaulings addressed to no one in particular, of which the following may serve as a sample: "Flower of my heart, would thou wert here on the hillside this dark eve of grey and windy autumn, and the dim greyish heavens and fleeing clouds were over our two heads. O Girl, the sad wind is rising, O Girl, this night that is falling will bring desolation into the heart of the world. I would thou wert by my fireside this night; ah, Girl-flower"—and so on for over a hundred pages. That a man should be willing to rush into print with this sort of thing in the age of Spencer, and Darwin, and Huxley, and common-sense generally, passes understanding.

A neat illustrated edition of Mr. Howells's "Their Wedding Journey"—the inimitable account of the bridal tour of a couple "no longer very young, but still fresh in the light of their love," in which the author takes occasion to "talk of some ordinary traits of American life . . . to speak a little of well-known and easily accessible places, to present now a bit of landscape and now a sketch of character,"—is issued by Messrs. Houghton, Mifflin & Co. The book is essentially a series of American travel pictures and character sketches, thrown off with the author's usual photographic and phonographic accuracy, and it is one of his crispest and cleverest works. Mr. Clifford Carroll's drawings are acceptable, but hardly equal the snap and *verve* of the text.

A second series of Mr. Austin Dobson's "Eighteenth Century Vignettes," that will doubtless repeat the success of its popular predecessor of last year, is issued by Messrs. Dodd, Mead & Co. There are twelve papers in all: "The Journal to Stella," "The Topography of 'Humphry Clinker,'" "Richardson at Home," "Johnson's Library," "Ranelagh," etc.—themes in which Mr. Dobson is very

much at home, and which he handles with his usual piquancy and lightness of touch. The portraits of Swift, Dodsley, Richardson, Garrick, Smollett, Roubilliac, and others, are notably good, and the volume altogether is a choice piece of book-making.

Mr. Mowbray Morris's compact edition of Boswell's "Life of Johnson" is issued in a neat two-volume reprint by Messrs. Crowell & Co. The type is new, bright, and open, the paper is good, the thirty-four full-page portraits are well chosen and well executed, and the price (three dollars) is low enough, certainly, for a sound copy of one of the richest works in any language. In annotating his work, Mr. Morris did little more than to cull from his editorial predecessors, and he left Boswell's notes intact. The present American editor has added some judicious selections from Dr. Hill's notes, and he has wisely followed the latter's example in restoring the original spelling of Dr. Johnson's and his friends' letters. The edition is, we should say, decidedly the best to be had for anything like the money.

Another desirable reprint of standard literature from the press of Messrs. T. Y. Crowell & Co. is an edition in two octavo volumes of "The Complete Poetical Works of Sir Walter Scott." By printing the poems in double columns, compactness has been secured without unduly sacrificing size and clearness of type; and the volumes, like other similar publications of this firm, challenge comparison with editions considerably more costly and pretentious. The text is carefully edited; there is an admirable Introduction by Professor Charles Eliot Norton, and a Biographical Sketch by Nathan Haskell Dole. The frontispiece portrait of Sir Walter is one of the best plates of the kind that we remember to have seen.

The charm of "Paul and Virginia" is perennial, and older readers who have experienced its delights, and desire their younger friends to share them in their turn, will welcome the new edition of the French classic issued by Messrs. Appleton & Co. The translation includes a brief memoir of Saint-Pierre, and the pretty but inexpensive volume is profusely illustrated with the drawings of Leloir.

Cost considered, we know of no comelier and handier shelf edition of Irving's ever-charming "Sketch-Book" than the one now issued in two volumes by the J. B. Lippincott Co. The volumes throughout are models of quiet tastefulness and sound workmanship. They are printed from new type, and contain the familiar wood-cuts of the "Artists' Edition."

The *desiderata* of good taste and inexpensiveness are happily blended in The Century Co.'s tiny booklets, "Writing to Rosina," a novelette by Mr. W. H. Bishop, and "P'tit Matinée," a sheaf of thumbnail sketches by Mr. George Wharton Edwards. Both volumes are prettily illustrated and daintily bound in embossed sheep, and either may be slipped into the waistcoat pocket.

BOOKS FOR THE YOUNG.

I

This season's publication of books for young readers is not only unusually large, but on the whole may be said to be of rather unusual interest and value. Some of our best writers, alive to the importance of this field, are sharing in the production of books of information, useful but by no means dry; and in a few cases juveniles combining attractive narrative with a pure literary interest are offered. Even the fiction work—with the exception, possibly, of that of Jules Verne and a few of the more trivial books for girls,—has, it would seem, to assume an air of seriousness in order to get itself into notice. While there is good fun and plenty of it among the season's publications for the young, such books as "The Story of Alexander," "Czar and Sultan," and "The Century Book for Young Americans" have a quality that makes for usefulness in any developing mind; and there is this year rather less than the usual amount of that "writing down" to young readers which does so much harm. There is, of course, no real necessity for lowering artistic standards in order to reach the comprehension of children, as their uncorrupted taste is capable of enjoying the best art, provided it be simple; and the recognition of this fact is improving the quality of children's books. The reproduction of the great works of the older writers, in suitable form for the children of to-day, is much to be commended. Why should not certain stories from Homer, following closely the Butcher and Lang translation, be edited and illustrated as superbly as is that narrative of old, "The Story of Alexander"? And that tale of the middle ages, the friendship of Amis and Amile, to whose exquisite charm Mr. Pater calls attention, would also, edited for children, have great literary value, to say nothing of its ennobling power. The tenderest age is none too early to begin setting before the child the simpler elements of literary beauty.

The unexplored charm of new books is enhanced by illustrations which stir the fancy and train the eye. Those pictures which do not really illustrate detract from rather than aid the printed page, for most children have plenty of imagination of their own, and the great value to them of illustration is in properly directing their imagination and familiarizing them with good models in art. Mr. Andrew Lang's annual "Fairy Book" (Longmans) has not always been so well illustrated as it is this year by Mr. Ford, and even now a timid child might well be alarmed at the frightful witches who have smuggled themselves between the covers. In his preface, which is really only a familiar talk with his young readers, Mr. Lang pays his respects to Mr. Laurence Gomme, President of the Folk-Lore Society, who "does not think it very nice to publish fairy books, and above all, red, green, and blue fairy books." Though Mr. Lang takes the liberty of misquoting Mr. R. L. Stevenson, his quiet sarcasm redeems him. Anyone who reads his grave assurance that the existence of fairies is a difficult question,—that Professor Huxley thinks there are none, though the Reverend Mr. Baring-Gould saw several when he was a boy travelling with the Troubadours, and that "probably a good many stories not perfectly true have been told about fairies, but such stories have also been told about Napoleon, Julius Cæsar, and Joan of Arc, all of whom certainly existed,"—may feel he would rather hear Mr. Lang misquote than to hear other people recite volumes. "The

Enchanted Swans," the source of Reineke's cantata, is in this "Yellow Fairy Book," and also a Chinese tale, rescued from oblivion, from which the expression "A little bird told me" probably took its origin. Though the tales are gathered from many lands, and from such accomplished writers as Andersen, Grimm, and Madame D'Aulnoy, none are more poetic or spiritual than those from the Red Indian, one from the Iroquois strongly suggesting, in its pathetic ending, the story of Orpheus and Eurydice.

A new edition of "Tales from Hans Andersen" (Lippincott) is illustrated by Mr. E. A. Lemann, who has endeavored to embellish the tales more fitly than has been done before. This is, however, rather like painting the lily; since the chief interest remains in the tales themselves. Though Mr. Lemann has been moderately successful, the illustrations are on the whole commonplace.

Mr. Palmer Cox, inimitable as ever, has this year sent "The Brownies around the World" (Century Co.). Poor sprites! They look dreadfully ill on their democratic raft, but they learn the sage lesson that

"You can't through foreign countries roam
And have the comforts of a home."

They scale the Alps, they ride the crocodile; they moralize soberly on the follies of idol-worship while toying with the gold ear-ring of Buddha; but in the end they reach home safely, after having made the world their own. Adventures like these are sure to please the children. Mr. Cox, as usual, furnishes his own capital illustrations.

Though Mr. Lang believes the successful invention of new fairy stories is rare, two at least are brought out this season. They are quite different in style, however, one by the Countess of Jersey, entitled "Maurice, or the Red Jar" (Macmillan), having an air of reality which makes it fascinating. It contains the conventional ingredients of fairy tales—an enchanted castle, nixies, old dames, and the spirits of earth, water, and fire. These are combined in so novel a manner that one hardly regrets the absence of a princess. The central idea—that expiation through suffering is the only cure for disobedience—is very well worked out.

No serious purpose, only amusement pure and simple, is the object of Mr. Tudor Jenks, whose "World's Fair Book" was among the more interesting of last year's publications for boys and girls. "Imaginations" (Century Co.) is likely to prove very popular, as it is a clever combination of wit and fancy, fact and fable. It would seem as though Mr. Jenks must have had a preliminary view of all the fairy books of the season, for he has burlesqued them all. "The Sequel," which is one of the best of the stories, describes the woes of the Hero after he marries the Princess, and tells how he lived unhappily ever after until he succeeded in throwing off the shackles of royalty. It is difficult to say which is funnier, "The Sequel" or the "Kaba ben Ephraf," the latter being a matter-of-fact individual who succeeds in life through a free use of the simple motto, "If you don't see what you want, ask for it." The comical idea of the Professor, who is convinced by the scientific reasoning of the Patagonian Giant that it is his duty to let himself be eaten by that eloquent monster, is carried out with a dash and humor which "Mark Twain" himself has scarcely excelled. The book is worthily illustrated by Messrs. Birch, Drake, Bensell, Dan Beard, and Oliver Herford. Some of the stories have previously appeared in "St. Nicholas."

"The Story of Alexander, Retold from the Originals by Robert Steele, Drawn by Fred Mason and Published by Macmillan and Co.," is the imposing title of what is probably the most marked departure from the conventional juvenile book of the present season. With pictures in black and white suggestive both of Mr. Elihu Vedder and Mr. Walter Crane, a rich and artistic binding, and unexceptionable paper and print, the traditions that gathered round the figure of Alexander the Great have here received a truly noble setting. The tale is told with Homeric simplicity—a tale of conquest and love, and of an unconquerable spirit. The bibliography of the story is of such interest that eight pages of the author's "Afterwords" do not suffice to tell all the forms it has undergone. Probably many of the traditions grew up soon after the death of Alexander, and since that time it has received additions from many tongues in many ages. But young readers are advised not to annoy their teachers in Greek history by putting any of it into their examination papers—and, indeed, such a course would be dangerous, since the book contains no dates. Perhaps its purpose is best told in these lines from the "Open Letter" which takes the place of a preface: "If it pleases you and shows you who were the heroes of our ancestors, and what were the stories they delighted in, it will have reached the object of your loving liegeman, R. S." The full-page illustrations, noble in design and execution, are worthy of serious study, and the head and tail pieces are rich in allegorical meaning.

Mr. Frost's fortunate auditor in his "Wagner Story Book" (Scribner) is a little girl; though these ennobling tales, like all folk-lore, are no less suitable for boys. The author's style, in dealing with stories somewhat involved, is clear, and while there is a certain awkwardness in the use of the present tense throughout the book, another form would require the sacrifice of the conceit that the stories are being enacted in the burning coals,—an idea which gives life to the whole, and is always well sustained. A delicate fancy plays about the immortal German myths, and in the flames are seen Wotan and the river nymphs, Parsifal and Elsa, while the "Magic Fire Scene" glows again before the reader. The text is so picturesque that the illustrations might have been dispensed with, especially as their workmanship is often indifferent.

A curious contrast to the German myths, with their powerful human interest, is formed by the no less attractive Pueblo Indian folk stories written out for boys and girls by Mr. Charles F. Lummis in "The Man who Married the Moon" (Century Co.). Great friendliness has sprung up between Mr. Lummis and this interesting Indian tribe, about whom he knows and tells us much. Tales of craft abound, though the one which gives the book its title is full of poetry, and a keen sense of humor is everywhere apparent. The many predicaments of the coyote, in his domestic and social relations with other animals, are particularly laughable; and the stories—many of which are much older than the Spanish invasion of North America—have also an ethnological interest. Altogether, the book, with its good drawings from photographs by the author, is full of charm both for young people and their elders.

The adage "Too many cooks spoil the broth" is well illustrated in "Bible Stories for the Young" (Harper), where various scraps of scriptural meat are served up for young readers. Several well-known divines have assisted in the task, with the result that the flavor is by

no means uniform. The stories of "David and Jonathan" and of "Mary in the Garden of Gethsemane" perhaps suffer less in the telling than the others; but the Rev. Mr. Parkhurst has wholly destroyed the simple sweetness of the "Story of the Nativity." The Bible story of Isaac and Rebekah, too, gains nothing from its writer's suggestion that "Rebekah knew more than we are told about Isaac, when she said so readily 'I will go,' and started right off."

"The Century Book for Young Americans" (Century Co.) is issued under the auspices of the National Society of the Sons of the American Revolution. The purpose of the book, its scope and thoroughness of treatment, entitle it to a prominent position among the more serious juvenile publications. Under the guidance of a well-informed and kindly-disposed uncle, a party of young people visit Washington, to study the workings of the Government. The conversation of the tourists introduces, without effort, the historical cause for the creation of the different governmental departments, and the functions of each. The book is enlivened by glimpses of the social life of the capital, and by excursions to Mount Vernon, Arlington, and other points of romantic interest. The comments of the young visitors should excite the patriotism of every youthful American. Excellent portraits of men who have distinguished themselves as statesmen, soldiers, and citizens, as well as charming pictures of Washington itself, embellish the work. It may be mentioned, in passing, that an unmistakable picture of the Woman's Temple is entitled "One of Chicago's tall Buildings—the Masonic Temple"; an error which the author, Mr. Elbridge S. Brooks, should not have allowed to pass into print.

Of books about foreign countries, "The Land of Pluck" (Century Co.), in its dress of "Dutch pink," is one of the most attractive. An idea of life in Holland, and of the determination and patience of that brave little country, is given with much picturesqueness, and with that simplicity of style which contributes so greatly to the success of its author, Mrs. Mary Mapes Dodge, in writing for children. The text is ably supported by the pictures, which, in addition to several by Mr. George Wharton Edwards, number several reproductions of the old Dutch masters, chiefly pictures of children. The series of Dutch sketches is an amplified form of an article which appeared in "St. Nicholas" some years ago; but the short stories that make up the second part of the volume, though not entirely new, have never before been published in book form. They are very sweet and wholesome in tone, in every way suitable for children.

"Czar and Sultan" (Scribner), a large volume of several hundred pages, is written with that fondness for circumstantial detail and love of anecdote which so facile a war correspondent as Mr. Archibald Forbes would be apt to display. Though the author assumes the modest part of the young son of a Scotch grain merchant in Eastern Europe, it is plain that the book is largely one of personal reminiscences of the Russo-Turkish campaign. Mr. Forbes says as much in his preface, at the same time acknowledging his indebtedness to his colleagues, MacGahan and Mr. Frank Millett, as well as to other sources. Of Mr. Millett he says that his letters always read as if they had been written with a paint brush. In spite of his Russian sympathies, Mr. Forbes is not slow to recognize the brave spirit of Osman Pasha, as well as the splendid fighting powers of his subjects. A thrilling account of the dreadful suffering of the remnants of both armies after the fall of Plevna sufficiently

indicates that the Russians, if less inclined to butchery than their enemies, were yet capable of the passive cruelty of neglect and an indifference to human distress of which it is difficult to conceive outside of barbarism. Just at this time the work is of especial interest, even beyond the circle of readers for whom it is intended, as the recent death of the Czar greatly enhances the value of anecdotes concerning him and Nicholas II. Clearly, as seen through Mr. Forbes's eyes, Alexander III. was a monarch who took very much to heart the anxieties of the campaign, while Nicholas displayed a moody coldness which won him no love. General Skobeleff denounced Nicholas with vigor. "I've a good mind," said he to MacGahan, "to desert and join the Turks—I am so mad with our idiots of the headquarters staff. I don't speak of the Grand Duke Nicholas; he is a mere figure-head, and has about as much notion of conducting a campaign as I have of the differential calculus." Nevertheless, in his salutation of Osman Pasha, after the fall of Plevna, Nicholas showed that he could be both just and gracious. The book contains a number of illustrations, of indifferent merit, most of them from portraits in the possession of Mr. Forbes.

The fifteenth volume of the time-honored "Boy Travellers" series (Harper) is devoted to the adventures of the "Boy Travellers in the Levant." Colonel Knox has, as usual, spared no pains to make this volume both interesting and instructive. The pictures are not all new; in some cases they appear to be from worn plates, and are lacking in clearness.

After the difficulty of its peculiar jerkiness of style is overcome, the book of travel "To Greenland and the Pole" (Scribner) proves very interesting. It is full of the fresh atmosphere of the northern countries, and describes faithfully the ice-fields of virgin snow and the dangers of Polar travel. There is no straining after effect, only a straightforward narrative, which, while it has its lighter phases, touches also tragic cords. Its author is Mr. Gordon Stables, M.D., R.N., whose prototype for the chief hero is Nansen, while several of the other figures are sketched from living models. Much of the interest of the narrative centres, however, in the two brave lads, Colin and Olaf, whose northern birth makes them susceptible to the awful fascination of "dead nature in her winding-sheet," and endows them, also, with something of its austere charm. Another book by the same author is a tale of a seafaring lad and his love, called "As We Sweep through the Deep" (Nelson).

Mr. Kirk Monroe's story of "The Fur Seal's Tooth" (Harper) is more conventional than that of Mr. Stables, and at the same time more improbable. The scenes are in and about Alaska, and the plot is loosely woven around an Alaskan charm carved from the tooth of the fur-seal. The cruelty of the slaying of mother-seals is clearly impressed on the mind of the reader. Mr. J. Macdonald Oxley's "In the Wilds of the West Coast" (Nelson) is another story of sea and land in and about Alaska.

Professor John Trowbridge, in "Three Boys in an Electrical Boat" (Houghton), describes the adventures of three boys on board an American warship, where they make themselves useful in navigating a submarine boat. Two of them, the real heroes, have run away from school to embark; and their virtue is rewarded by their finding in the Governor-General of Bermuda their father, who had supposed them drowned in infancy. The details of the story are very exciting, but the plot is improbable and the moral questionable.

Nearly all the distinctively boys' books have this year an historical foundation, by far the most interesting of them being those of Mr. G. A. Henty, who appears with three good books (Scribner), each sure to delight the "dear lads" to whom he addresses himself. Two of the books are historical, "Wulf the Saxon" rather surpassing in interest "When London Burned," though the latter is very entertaining. But the primitive simplicity of the life of the Saxons before the battle of Hastings has a charm which the story of the Restoration period lacks, and Wulf is rather more human than Cyril Shenstone, who almost is too bright and good for human nature's daily food. But Mr. Henty's lads are all brave and manly. He has placed one of them "In the Heart of the Rockies," and there, as elsewhere, during the hardships of a winter on the frontier, courage and integrity win love and respect. It shows the soundness of boys' hearts, that they respond to the note Mr. Henty strikes, and they freely testify that he writes the best boys' stories published. The strongest feature is their direct simplicity. Each phrase contributes vigor to the whole, and the dramatic element is never overdone. His characters are decidedly alive.

Old fires are stirred and the embers live again in the pages of Mr. Hezekiah Butterworth's "The Patriot Schoolmaster" (Appleton). That "Father of the Revolution," Sam Adams, is its hero, and a brave boy marches boldly by his side to the tune of "Yankee Doodle"—the interesting history of that good old air being completely set forth. The adventures of the "four cannon which constituted the whole train of field artillery possessed by the British Colonies of North America at the commencement of the war," form the motive of the book. Mr. Butterworth has performed a good deed also in telling the curious history of Phillis Wheatley, the first American colored poet, whose bust was made for the World's Fair through the influence of the colored women of Alleghany County, Pennsylvania. A certain disconnectedness of style throughout the book is easily forgiven, for it is fabricated of good stuff; its heroes live and are full of interest. The illustrations, by Mr. R. Winthrop Peirce, are so excellent as to make one wish they were more numerous.

A period which is conceded to have received less attention than it deserves—that of the War of 1812—is the subject of "The Search for Andrew Field" (Lee & Shepard), in which Mr. Everett T. Tomlinson describes the adventures of boys with smugglers at the outbreak of the war. Another war story is contributed by "Oliver Optic," who writes for the lads of to-day the first of a series of six books to be called "The Blue and the Gray on Land and Sea." The boys for whom he wrote forty years ago are long since gray, but "Oliver Optic" is still popular. The scene of his present book, "Brother Against Brother" (Lee & Shepard) is laid in Kentucky; and the thoroughness of the work is attested by the author's account, in the preface, of his preparatory study of the subject. The same author completes the second series of the "All-over-the-World Library" in the volume on "Asiatic Breezes" (Lee & Shepard).

The exterior of the biographical romance of "Olaf the Glorious" (Scribner) is not prepossessing, but Mr. Robert Leighton has imparted a living interest to its Viking hero. The book might be improved by the omission of many names, so briefly mentioned that their enumeration somewhat cumbrous the narrative; but the stirring and bloody battle scenes would doubtless compensate most boys for uninteresting details, which they would

be likely to skip anyway. The picture of the life of the Norseman in the tenth century is at once interesting and instructive.

"The Sons of the Vikings" (Nelson) are the heroes of an Orkney story by Mr. John Gunn, which describes the daring, in modern warfare, of two brave descendants of more primitive men. The time is that of the great naval war with France; and though the plot is slender, the events are not without interest and the tone of the book is wholesome.

A third and somewhat different book about still younger Norsemen is Mr. H. H. Boyesen's "Norseland Tales," which relates the adventures, often pathetic, of Norwegian boys in other countries and of foreign children in Norway. They are bright and simple tales, "The Feud of the Wildhaymen" and the "Sun's Sisters" having the Norse atmosphere more clearly than the others. The ten stories form a pleasing but not exciting volume.

A truly delightful book, racy of the sea, is Mrs. Molly Elliot Seawell's "Decatur and Somers" (Appleton). Its style is vigorous and free, its atmosphere bracing, and a rich humor abounds. A brave, sad life was that of Somers, and his tender friendship for his comrade touches the heart. With so many authors who introduce treacherous unwholesome characters into books for boys, it is refreshing to read a story which is full of noble thoughts and deeds, yet loses none of its exciting interest. The company of heroes such as these, and the interest centring perpetually about the frigate "Constitution," combine to make this a particularly attractive book.

The writings of Miss Charlotte M. Yonge are so well known that "The Cook and the Captive" (Whittaker) requires no detailed description. It is a story of the Franks in the sixth century, and of the introduction of Christianity; and it is eminently safe and appropriate for Sunday-school libraries.

A continuation of Mrs. Sarah K. Bolton's "Famous Leaders among Men" (Crowell) contains sketches of Bonaparte, Nelson, Phillips Brooks, Beecher, Spurgeon, Bunyan, Dr. Arnold, Charles Kingsley, General Sherman, and Wendell Phillips. The group seems perhaps incongruous, but the fact that each fought a good fight, either in church or secular warfare, gives the collection a certain uniformity.

The illustrations in Mr. Clifton Johnson's "The Farmer's Boy" (Appleton) are very attractive. They are from photographs, and tell the story of farm-life with more skill than the text itself, which is somewhat commonplace. Boys and girls would probably take but a mild interest in the rambling narrative, which would leave them with the impression that a farm is a good place to keep away from.

The same vein of sentiment that runs through her past work lends attraction to Miss Plympton's little story of "Rags and Velvet Gowns" (Roberts), a tastefully bound book with illustrations by the author. It lightly touches on the social problem of rich and poor,—a little child at Christmas-time leading her father to remember the responsibility which his wealth entails. It is a sad story, with a death as its climax; but out of sadness grows sympathy for sorrow. Like Miss Plympton's story of "Dear Daughter Dorothy," however, the more delicate touches, such as the misunderstood nature of the little heroine, would be apt to escape young readers.

DEDICATION AND INAUGURATION AT THE UNIVERSITY OF ILLINOIS.

(Special Correspondence of THE DIAL.)

Thursday, November 15, was an important day in the history of the University of Illinois. The occasion was the inauguration of the newly-elected President, Dr. Andrew S. Draper, and the dedication of the handsome new Engineering Hall. Very seldom has more enthusiasm been manifested by either the students or friends of the University than was then shown. It was a perfect November day; the buildings everywhere were gay with orange and blue, the University colors; and prominent men were present from all over the country. Governor John P. Altgeld presided, and twelve college presidents lent dignity to the occasion.

The programme was in two parts, that in the afternoon consisting of short addresses from members of the Faculty, of the Alumni Association, of the Board of Trustees, and of the student body, who all welcomed the President to his new work. These were followed by the inaugural address of President Draper, who discussed at some length the relation of the State to the University.

The dedication programme in the evening consisted of introductory remarks by President Draper, a short talk by General William Scoy-Smith, of Chicago, and an able address on University Ideals, by Dr. Charles Kendall Adams, President of the University of Wisconsin. Dr. Adams made suggestions which Illinois might well adopt in its relations with the State University. Excellent music was furnished for both programmes by the various musical organizations of the University. The Military Battalion had charge of the movements of the four thousand people present, and a more successful management of the large assembly could not be imagined.

At the close of the evening programme, the President and Deans of the Colleges, with their wives, held a reception in the new Engineering Building, which was attended by at least two thousand people, who were, for the first time, given an opportunity to examine the interior of the new hall. The new building is probably the largest and best equipped of any in the country used exclusively for engineering purposes. It was designed by an alumnus of the State University, and was built at a cost of \$160,000, the sum having been appropriated by the Legislature for that purpose. The building is 200 feet front, with wings at each end 76 feet long, while the central part extends back 140 feet. It is four stories in height.

The new President, Dr. Andrew Sloan Draper, is too well known among educational people to need an introduction. Coming from his recent successful career as State Superintendent of the schools of New York, and head of the Cleveland, Ohio, schools, he is even at this early date beginning to show what he will do for Illinois. He is a man of remarkable diplomacy and executive ability, and has quite captivated the hearts of all connected with the University, both students and faculty. During his brief connection with the institution he has displayed excellent judgment in adapting himself to his new surroundings, and the friends of the University feel that his coming will mark a new era in the progress of the institution. The entire success of the recent exercises seems to point in that direction.

T. A. CLARK.

The University of Illinois, Urbana, Ill., Nov. 19, 1894.

NEW YORK TOPICS.

New York, November 26, 1894.

It was a pleasant thought to gather in one volume the romances of the three New England heroines, Priscilla, Agnes Surriage, and Martha Hilton; and Mr. Edmund H. Garrett has faithfully and tastefully illustrated the little book in quite an Abbey-like vein. If he had rested there, I should have no quarrel with him; but he has added some notes to the volume, in which he does a real injustice to one of the most commendable performances in the way of preserving historic antiquities which have taken place in New England. In speaking of the old Wentworth house at Portsmouth harbor, Mr. Garrett refers to its former appearance as venerable, and to its present appearance as "spick-span in yellow and white paint, and set back in a well-groomed lawn," with a flout at this latter condition of things. No doubt there was much spick-spanness about the house when Martha Hilton lived there as the wife of Governor Wentworth, and no doubt, too, the "venerable" grayness of some ten years ago was picturesque enough in its way. It is a question, however, as to how long the old house would have lasted before falling to pieces, had it not been taken in hand by its last purchaser, Mr. J. T. Coolidge, the Boston artist. Having been a witness of the restoration of the old mansion during three or four summers, I can truthfully declare that never was a similar task more lovingly carried out. Without doubt, the house in shape and appearance is precisely what it was in colonial days. To reproduce the old shutters, a few specimens of which remained, it was necessary to forge certain carpenter's tools now no longer in use; and this detail is given as an example of Mr. Coolidge's fidelity to old traditions. He bought the house for his summer home, and so he has made it inhabitable and incidentally has put it in order for another hundred years. As to the color of the outside, now and formerly, Mr. Coolidge and Mr. Garrett both being artists, it is useless to dispute about tastes; but for my part, since so many brand-new cottages by the sea are made to look "venerable" and "weather-beaten" before their fires of chemically manufactured "driftwood" are lighted for the first time, it is something of a relief to see a last-century mansion restored to its original splendor. This little discussion is based on a copy of "Three Heroines of New England Romance," published by Messrs. Little, Brown, & Co., which, as I have already intimated, will repay more than a passing glance.

The Bryant centennial celebrations and memorial meetings have now all been completed, separate affairs having taken place at different dates in Cummington and Great Barrington, Mass., and in Brooklyn and this city. A volume containing an account of the memorial exercises which took place at Cummington, the poet's birthplace, together with the speeches and poems that were delivered on that occasion, will soon be issued by the committee in charge. It will be illustrated with portraits and views, and will be sold in two bindings to suit purchasers. Mrs. Henrietta S. Nahmer, secretary of the memorial committee, may be addressed at Cummington, Mass., in the matter of subscriptions.

Literary readings and lectures, and meetings of social-literary clubs, are more frequent than usual this season. Dr. Horace Howard Furness, of Philadelphia, the Shakespearean scholar, has just given a reading and interpretation of "As You Like It" before a dramatic club of

this city. Mr. L. J. B. Lincoln's "Uncut Leaves" society listened this week to readings from Mr. Cable, Mrs. Wiggins, and others. This society, which meets monthly, has now reached a membership in this city alone of some six hundred. Mr. Paul Blouët ("Max O'Rell") arrived a week ago for a lecture tour which will embrace this country and Canada. He was put down by his manager for a lecture on the very day his steamer was due; and he was able to fulfil the engagement. Mr. Blouët, who has been renewing old friendships here, thinks that this tour will complete his career as a lecturer.

Messrs. Dodd, Mead & Co. have on sale a number of interesting manuscripts of the late Dante Gabriel Rossetti. The same firm will follow up Ian Maclaren's successful volume of Scottish tales, "Beside the Bonnie Brier Bush," with a novel of Somerset life, "Love and Quiet Life," by Walter Raymond. Both these volumes were recommended for publication by Dr. Nicoll, who is said to have discovered Barrie and Jane Barlow. The differentiation of English fiction according to the several shires goes merrily on. Somersetshire seems to be a new field and a new dialect, at least as far as the present year is concerned. The book in question is a pleasant study of English rural life.

ARTHUR STEDMAN.

LITERARY NOTES AND MISCELLANY.

Messrs. T. Y. Crowell & Co. will soon publish a volume of poems by Mrs. Sarah Knowles Bolton.

"Factors in Organic Evolution," by President David Starr Jordan, is just issuing from the press of Messrs. Ginn & Co.

A new edition of Herr Björnson's novels is promised by Messrs. Macmillan & Co. We presume it to be the same as that announced in London by Mr. William Heineman.

Signor Hoepli, of Milan, has begun the publication of Leonardo da Vinci's "Codice Atlantico." There are to be thirty-four parts, and the edition will be limited to two hundred and eighty copies.

Our statement, in the last issue, that Philip Gilbert Hamerton died at Autun was a mistake. It seems that his death took place at Boulogne-sur-Seine, where he has spent much time of late years.

London has just been having a Gibbon centenary, and the French have been talking, although to little purpose, of a celebration of Voltaire's two-hundredth anniversary, which also falls this year.

Walter Pater's unpublished papers are being prepared for the press by Mr. C. L. Shadwell, the translator of Dante. One volume will be a collection of "Greek Studies"; another will be similar to "Imaginary Portraits."

During the past year, there have been published in Russia (exclusive of Finland) no less than 10,242 separate works, of which nearly 34,000,000 copies were printed. Perhaps the Muscovite is not such a barbarian as some people think, after all.

The Knox College celebration of the Bryant Centennial was described in our last issue. We now learn that the proceedings are to be printed in a limited edition, copies of which, numbered and signed by Mr. John Howard Bryant, may be subscribed for with Mr. E. E. Calkins, Galesburg, Ill.

The seventh annual meeting of the American Economic Association will be held December 26-29 at Columbia College. An attractive list of papers is offered, and all interested in the science of economics are invited to attend the meetings as well as the reception given by President Low on the twenty-seventh.

The magnificent "History of Ancient Art" by MM. G. Perrot and Charles Chipiez (Armstrong), of which past volumes have been reviewed by us, is now continued with a two-volume "History of Art in Primitive Greece," which we only mention upon this occasion, as we intend to review it at length in a later issue.

Mr. Justin McCarthy protests very vigorously against the action of the American publishing house which has, without any authorization or even notification, issued an edition of his "History of Our Own Times," with new chapters by an American hand. It appears that the author himself had in contemplation the work of bringing the history up to date.

Carl Plong, poet and patriot, statesman and journalist, died at Copenhagen on the twenty-seventh of October. When we read him twenty years ago, he seemed even then one of the old-timers, and we hardly realized that he existed in the flesh. And yet he was not only living, but was destined to survive until the present year, and to the ripe age of eighty-one.

Mr. Walter Blackburn Harte's new volume of social and literary papers, "Meditations in Motley: A Bundle of Papers Imbued with the Sobriety of Midnight," has a fantastic and curious dedication. It runs: "I commend this little book to the Devil and Dame Chance, the two most potent deities in literary fortunes as in all other sublimity dispensations." The book is published by the Arena Publishing Co., of Boston.

We take this bit of information from "The Athenæum": "The most important contribution yet published to the biography of Dante Gabriel Rossetti is now in course of preparation, and is likely to be issued at a not very distant date. The book will consist of two sections, 1, a memoir of some considerable length, on which his brother, Mr. William Michael Rossetti, is now actively engaged; 2, Dante Rossetti's family letters, from his boyhood to the latest months of his life."

"The Tragedies of Euripides in English Verse" (Macmillan), by Mr. Arthur S. Way, is to consist of three volumes, the first of which is at hand. Mr. Way has previously published translations of both "Iliad" and "Odyssey," and hence brings a practised hand to his new task. Certainly, a good verse-translation of Euripides is much needed, for half of the plays have been untouched since Potter, and the others have been sporadically versified in English by a score of hands. Mr. Way's work is excellent, although it may hardly be called brilliant.

The death of Froude has set in circulation a half-forgotten skit, which recalls a passage at arms of many years ago.

"While Froude assures the Scottish youth
That parsons do not care for truth,
The Reverend Canon Kingsley cries
'All history's a pack of lies.'

"What cause for judgment so malign?
A little thought may solve the mystery;
For Froude thinks Kingsley a divines,
And Kingsley goes to Froude for history."

Sir Frederiek Pollock, the well-known authority on Copyright, writes as follows to "The Author" of Lon-

don: "I have observed with uneasiness, in 'The Author' and elsewhere, a tendency to revive the high metaphysical theory of copyright as a perpetual and immutable right of property conferred by the law of nature. This theory is, in my opinion, unsound, and at all events it has been definitely rejected by English and American law. Copyright is property, but not a property in ideas; it is a monopoly or exclusive franchise, created for reasons of policy, in particular forms whereby ideas are expressed."

The mortuary record of the last fortnight includes the names of James McCosh and of Robert C. Winthrop, both of whom died on the sixteenth of November; of Anton Gregor Rubinstein, who died on the twentieth, and of Jean Victor Duray, who died on the twenty-fifth. These four men were born, respectively, in 1811, 1809, 1829, and 1811. When we sought to enumerate in a recent issue the American men of letters yet surviving from the first quarter of the century, the ink was hardly dried before we had to expunge the name of Dr. Holmes. Winthrop was another of the veterans, and our list once more shrinks. He is best remembered by his orations, filling three large volumes, and by his "Life and Letters of John Winthrop." The death of Rubinstein emphasizes the loss of Tschai-kowsky, Gounod, and Bülow, all of whom have left us within about a year. As for Dr. McCosh, of his three quarter-centuries and more only one has been passed in our midst, but he thoroughly identified himself with our life and institutions. His many published works were, with hardly an exception, of a religious or philosophical character. Among the works of Duray the following should be mentioned: "Histoire de la Grèce Ancienne," "Histoire des Romains," "Histoire de France," and "Histoire des Temps Modernes." A translation of the latter work is one of the latest publications of Messrs. Henry Holt & Co.

THE THINNED RANKS OF OLDER ENGLISH AUTHORS.

In its article on the death of Froude, the "Saturday Review" thus speaks of the mournful passing of the older group of English authors: "Last week English literature still had two leaders; now it has only one. Not since that rapid fall of the greatest writers of English which in the early Thirties drew from Wordsworth some of the best of his later lines, has there been such a thinning of the ranks of the captains of prose and verse as the last few years have seen. Lord Tennyson and Mr. Browning, Cardinal Newman and Mr. Arnold, had left us; Mr. Ruskin and Mr. Froude remained. There is no one but Mr. Ruskin now of the first class of veterans. The best of those who remain belong distinctly to the next generation and perhaps they are not very numerous; certainly not more than one or two of them are ever likely to be ranked by posterity with those who have just been named. What younger generations still may have in store time will show; but it is not ungracious to say that the very best man, be he who he may, who has not yet reached fifty, will have to make new and strange progress before he can be ranked with those of whom only Mr. Ruskin survives."

THE HISTORY OF A PUBLISHING HOUSE.

The romance of business has an interesting illustration in "The History of a Publishing House" in the current number of "Scribner's Magazine." The house referred to is that of Messrs. Charles Scribner's Sons, and the particular occasion of the present history is its

occupancy of its fine new building in Fifth Avenue, New York. The house is not yet quite fifty years of age, but it has long held its place among the foremost of American publishing-houses, and may well indulge in these reminiscences of its remarkable career and felicitations upon its position and prospects. Great publishing houses are not built in a day, hardly in a generation; the real successes seem to come with the second or later generation of descendants or of partnerships. Such is the case with this house. Mr. Charles Scribner, Senior, who founded it in 1846, was a man of energy and sagacity, and conducted it for twenty-five years, when he was succeeded by his sons who form the heads of the present firm. It was during the elder Mr. Scribner's administration that the old "Scribner's Monthly" (now "The Century Magazine") was established, in conjunction with Dr. Holland and Mr. Roswell Smith; and it is interesting to note that this magazine and the present "Scribner's" (founded in 1877) were perhaps the two most powerful factors in the growth and prosperity of the firm. Of the older magazine the article states that it "set a virtually new standard for the illustrated popular periodical; through its artistic side especially it had the chief part in the great progress in American illustration and wood-engraving which has been one of the notable things of our last quarter of a century; and the way in which it revolutionized all former ideas of the possibilities of magazine circulation was epoch-making." The article gives many interesting details of the firm's career and of the more notable enterprises in which it has engaged. Portraits are given of deceased members of the firm, with exterior and interior views of its new home.

TOPICS IN LEADING PERIODICALS.

December, 1894 (First List).

"Arts and Crafts," English. V. Champiez. *Mag. of Art.*
 Athletics for City Girls. Mary T. Bissell. *Popular Science.*
 Ballet, Art in the. Illus. C. Wilhelm. *Magazine of Art.*
 Bashfulness in Children. J. M. Baldwin. *Educational Rev.*
 Christ Child in Art, The. Archdeacon Farrar. *McClure.*
 Country Club, The. Illus. C. W. Whitney. *Harper.*
 Cramer Library, Chicago. *Dial.*
 Educated Men, The Need of. D. S. Jordan. *Pop. Science.*
 Evolution, Antiquity of. David S. Jordan. *Dial.*
 Genius, New Criticism of. Aline Gorren. *Atlantic.*
 Geologies and Deluges. W. T. Sollas. *Popular Science.*
 Ghosts. Agnes Repplier. *Atlantic.*
 Holmes's Poems, The Religion of. M. J. Savage. *Arena.*
 Immorality, Wellsprings of. B. O. Flower. *Arena.*
 Japan, Summer in. Illus. Alfred Parsons. *Harper.*
 Maupassant, Guy de. Leo N. Tolstoi. *Arena.*
 Medicine, The Study of. A. L. Benedict. *Lippincott.*
 Moody, Dwight L. Henry Drummond. *McClure.*
 Paris, Show Places of. R. H. Davis. *Harper.*
 Pater, Walter. William Sharp. *Atlantic.*
 Pithecoid Men. Illus. E. P. Evans. *Popular Science.*
 Religious Parliament, The. F. Max Müller. *Arena.*
 Scenery, Natural, The Geology of. *Popular Science.*
 Schoolhouse, Architecture of the. *Atlantic.*
 Shinto, the Old Religion of Japan. *Popular Science.*
 Sleep, the Chemistry of. Henry Wurtz. *Popular Science.*
 Sociological Study. G. E. Vincent. *Educational Review.*
 Stories, A Century of. W. M. Payne. *Dial.*
 "Taming of the Shrew." Illus. Andrew Lang. *Harper.*
 Unemployed, Problem of the. E. W. Bemis. *Dial.*
 Watts, George Frederik. Illus. Cosmo Monkhouse. *Scribner.*
 Whittier's Life and Letters. *Dial.*
 Women-Painters, Some Noted. Illus. *Magazine of Art.*
 Women, University Opportunities for. *Educational Review.*

LIST OF NEW BOOKS.

[The following list, containing 160 titles, includes books received by THE DIAL since its last issue.]

ILLUSTRATED GIFT BOOKS.

Memoirs of the Reign of King George the Third. By Horace Walpole; first published by Sir Denis le Marchant, Bart., and now re-edited by G. F. Russell Barker. In 4 vols., with 16 portraits, 8vo, gilt tops, uncut. G. P. Putnam's Sons. \$18.
Hypatia; or, New Foes with an Old Face. By Charles Kingsley. Holiday edition, illus. by W. M. Johnson. 2 vols., 12mo, gilt tops, uncut edges. Harper & Bros. Boxed, \$7.
Memoirs of the Duchesse de Gontaut, Gouvernante to the Children of France during the Restoration, 1773-1836. Trans. from the French by Mrs. J. W. Davis. In 2 vols., illus., 8vo, gilt tops, uncut. Dodd, Mead & Co. Boxed, \$5.
At the Ghost Hour: Ghost Tales. By Paul Heyse; trans. from the German by Frances A. Van Santford. In 4 vols., with decorations by Alice C. Morse, 18mo. Dodd, Mead & Co. Boxed, \$4.
Three Heroines of New England Romance. Their true stories, set forth by Harriet Prescott Spofford, Louise Imogen Guiney, and Alice Brown. With many picturings by Edmund H. Garrett. 12mo, pp. 175, gilt top. Little, Brown, & Co. \$2.
A Tale of Two Cities. By Charles Dickens. In 2 vols., illus. by E. H. Garrett, 16mo, gilt tops, uncut. Dodd, Mead & Co. Boxed, \$3.50.
Goethe's Faust. From the German by John Anster, LL.D.; with an introduction by Bardett Mason. Illus. by Frank M. Gregory. 8vo, gilt top, uncut, pp. 250. Dodd, Mead & Co. Boxed, \$3.50.
Pride and Prejudice. By Jane Austen; with preface by George Saintsbury. Illus. by Hugh Thomson, 12mo, gilt edges, pp. 476. Macmillan & Co. \$2.25.
Becket. By Alfred, Lord Tennyson. Illus. by F. C. Gordon. 12mo, gilt edges, pp. 187. Dodd, Mead & Co. \$2.
Eighteenth Century Vignettes, Second Series. By Austin Dobson. With portraits in photogravure, 12mo, gilt top, pp. 305. Dodd, Mead & Co. \$2.
The Victorian Age of English Literature. By Mrs. Oliphant, author of "A Literary History of England." In 2 vols., illus. with photogravure portraits, 12mo, gilt tops. Lovell, Coryell & Co. Boxed, \$3.50.
Hoofs, Claws, and Antlers of the Rocky Mountains, by the Camera: Photographic Reproductions of Wild Game from Life. With introduction by Hon. Theodore Roosevelt. 4to, gilt edges. Denver, Col.: Frank S. Thayer. Boxed, \$5.
Paul and Virginia. By Bernardin de Saint-Pierre; with a biographical sketch. Illus. by Maurice Leloir, 8vo, gilt top, pp. 174. D. Appleton & Co. \$1.50.
Hans of Iceland. By Victor Hugo. Illus. in photogravure, 12mo, gilt top, pp. 530. Little, Brown, & Co. \$1.50.
Bug-Jargal; to which are added Claude Gueux, and The Last Days of a Condemned. By Victor Hugo. Illus. in photogravure, 12mo, gilt top, pp. 468. Little, Brown, & Co. \$1.50.
The Bird's Calendar. By H. E. Parkhurst. Illus., 12mo, uncut, pp. 351. Chas. Scribner's Sons. \$1.50.
Childe Harold's Pilgrimage. By Lord Byron. Illus., 16mo, gilt top, pp. 283. Crowell's "Handy Volume Classics." Boxed, 75 cts.

BOOKS FOR THE YOUNG.

Chris, the Model Maker: A Story of New York. By William O. Stoddard, author of "Little Smoke." Illus., 12mo, pp. 287. D. Appleton & Co. \$1.50.
The Patriot Schoolmaster; or, The Adventures of Two Boston Cannon, the "Adams" and "Hancock." By Ezekiah Butterworth. Illus., 12mo, pp. 233. D. Appleton & Co. \$1.50.
First in the Field: A Story of New South Wales. By George Manville Fenn, author of "Steve Young." Illus., 12mo, pp. 416. Dodd, Mead & Co. \$1.50.
Three Boys on an Electrical Boat. By John Trowbridge, author of "The Electrical Boy." 12mo, pp. 215. Houghton, Mifflin & Co. \$1.
When Molly Was Six. By Eliza Orne White, author of "Miss Brooks." Illus., 12mo, pp. 133. Houghton, Mifflin & Co. \$1.

Decatur and Somers. By Molly Elliot Seawell, author of "Little Jarvis." Illus., 12mo, pp. 169. D. Appleton & Co. \$1.

Madeleine's Rescue: A Story for Girls and Boys. By Jeanne Schultz, author of "Straight On." Illus., 12mo, pp. 176. D. Appleton & Co. \$1.

Stories from English History, from Julius Caesar to the Black Prince. By the Rev. A. J. Church, M.A. Illus., 12mo, pp. 240. Macmillan & Co. \$1.

Kittle Alone: A Story of Three Fires. By S. Baring-Gould, author of "Mehalah." 12mo, pp. 361. Dodd, Mead & Co. \$1.25.

Where Honour Leads. By Lynde Palmer, author of "A Question of Honour." 12mo, pp. 363. Dodd, Mead & Co. \$1.25.

The Lost Army. By Thomas W. Knox, author of "A Close Shave." Illus., 12mo, pp. 296. The Merriam Co. \$1.50.

The Captain's Boat. By William O. Stoddard, author of "Dab Kinser." Illus., 12mo, pp. 272. The Merriam Co. \$1.50.

Asiatic Breezes; or, Students on the Wing. By Oliver Optic. Illus., 12mo, pp. 361. Lee & Shepard. \$1.25.

Otto's Inspiration. By Mary H. Ford, author of "Which Wins?" 12mo, pp. 243. S. C. Griggs & Co. \$1.

Wee Lucy. By Sophie May, author of "Little Prudy Stories." Illus., 16mo, pp. 164. Lee & Shepard. 75 cts.

Marie. By Laura E. Richards, author of "Captain January." 12mo, pp. 96. Estes & Lauriat. 50 cts.

Robinson Crusoe of York, Mariner. Told for "The Children's Library." Illus., 18mo, pp. 264. Macmillan & Co. 75 cts.

The Land of the Changing Sun. By Will N. Harben, author of "White Marie." With frontispiece, 18mo, gilt top, uncut, pp. 233. The Merriam Co. 75 cts.

HISTORY.

A History of the United States Navy from 1775 to 1894. By Edgar Stanton Maclay, A.M.; revised by Lieut. Roy C. Smith, U.S.N. Vol. II.; illus., 8vo, gilt top, uncut, pp. 640. D. Appleton & Co. \$3.50.

The French Revolution, Tested by Mirabeau's Career: Twelve Lectures on the History of the French Revolution. By H. Von Holst. In 2 vols., with portrait, 12mo. Chicago: Callaghan & Co. \$3.50.

England in the Nineteenth Century. By Elizabeth Wornley Latimer, author of "France in the Nineteenth Century." Illus., 12mo, pp. 451. A. C. McClurg & Co. \$2.50.

History of Bohemia. By Robert H. Vickers, author of "Martyrdoms of Literature." Illus., 8vo, gilt top, pp. 763. Chicago: Chas. H. Sergel Co. \$3.50.

The British Fleet: The Growth, Achievements, and Duties of the Navy of the Empire. By Commander Charles N. Robinson, R.N., author of "The Sea Service." 12mo, uncut, pp. 560. Macmillan & Co. \$3.

The Story of the Civil War: A Concise Account of the War in the United States of America between 1861 and 1865. By John Codman Ropes, author of "The First Napoleon." Part I., To the Opening of the Campaigns of 1862; 8vo, uncut, pp. 274. G. P. Putnam's Sons. \$1.50.

Medieval Europe (814-1300). By Ephraim Emerton, Ph.D. 12mo, pp. 607. Gian & Co. \$1.65.

The Meaning of History, and Other Historical Pieces. By Frederic Harrison. 12mo, gilt top, pp. 482. Macmillan & Co. \$2.25.

Brook Farm: Historic and Personal Memoirs. By John Thomas Codman. Illus., 12mo, gilt top, pp. 335. The Arena Pub'g Co. \$2.

BIOGRAPHY AND MEMOIRS.

The Life and Letters of John Greenleaf Whittier. By Samuel T. Pickard. In 2 vols., illus., 12mo, gilt tops, uncut. Houghton, Mifflin & Co. \$4.

Edwin Booth: Recollections by his Daughter, Edwina Booth Grossman, and Letters to Her and to His Friends. Illus., 8vo, gilt top, pp. 292. The Century Co. \$3.

The Life and Correspondence of William Buckland, D.D., F.R.S. By his daughter, Mrs. Gordon. Illus., 12mo, uncut, pp. 288. D. Appleton & Co. \$3.50.

The Life of Charles Loring Brace, chiefly Told in his Own Letters. Edited by his daughter. With portraits, 8vo, gilt top, uncut, pp. 503. Chas. Scribner's Sons. \$2.50.

Giovanni as Man and Author. By John Addington Symonds. 8vo, uncut, pp. 101. Chas. Scribner's Sons. \$2.

Threescore and Ten Years, 1820 to 1890: Recollections. By W. J. Linton. With portrait, 8vo, gilt top, uncut, pp. 236. Chas. Scribner's Sons. \$2.

George William Curtis. By Edward Cary. With portrait, 16mo, gilt top, pp. 343. Houghton's "American Men of Letters." \$1.25.

Josiah Wedgwood, F.R.S.: His Personal History. By Samuel Smiles, LL.D., author of "Self-Help." With portrait, 12mo, pp. 330. Harper & Bros. \$1.50.

John Brown and His Men; with Some Account of the Roads They Traveled to Reach Harper's Ferry. By Col. Richard J. Hinton. Illus., 12mo, pp. 732. Funk & Wagnall's "American Reformers." \$1.50.

Napoleon. By Alexandre Dumas; trans. by John B. Larnier. 12mo, uncut, pp. 250. G. P. Putnam's Sons. \$1.50.

The Blue Ribbon: What Thomas Edward Murphy has Done for the Promotion of Personal Temperance. By Arthur Reed Kimball. Illus., 12mo, pp. 353. Dodd, Mead & Co. \$1.25.

GENERAL LITERATURE.

Selections from the Correspondence of Thomas Barclay, formerly British Consul-General at New York. Edited by George Lockhart Rives, M.A. Illus., 8vo, gilt top, uncut, pp. 429. Harper & Bros. \$4.

English History in Shakespeare's Plays. By Beverley E. Warner, M.A. 12mo, pp. 321. Longmans, Green, & Co. \$1.75.

Blank Verse. By John Addington Symonds. 8vo, uncut, pp. 113. Chas. Scribner's Sons. \$2.

The Odes of Horace. Translated into English by W. E. Gladstone. 12mo, gilt top, uncut, pp. 154. Chas. Scribner's Sons. \$1.50.

Musicians and Music-Lovers, and Other Essays. By William Foster Apthorp. 12mo, pp. 346. Chas. Scribner's Sons. \$1.50.

My Study Fire. Second Series. Illus., 16mo, gilt top, pp. 181. Dodd, Mead & Co. \$1.50.

The Growth of Love. By Robert Bridges. 12mo, uncut. Portland, Me.: Thos. B. Mosher. Boxed, \$1.50.

Meditations in Motley: A Bundle of Papers Imbued with the Sobriety of Midnight. By Walter Blackburn Hart. 18mo, pp. 224. The Arena Publishing Co. \$1.25.

An Introduction to the Study of English Fiction. By William Edward Simonds, Ph.D. 12mo, pp. 240. D. C. Heath & Co. \$1.

American Song: A Collection of Representative Poems, with Analytical and Critical Studies of the Writers. With introduction and notes by Arthur B. Simonds. 12mo, gilt top, uncut, pp. 310. G. P. Putnam's Sons. \$1.50.

Walton and Some Earlier Writers on Fish and Fishing. By R. B. Marston. 16mo, uncut, pp. 264. A. C. Armstrong & Son. \$1.25.

Woman in Epigram: Flashes of Wit, Wisdom, and Satire, from the World's Literature. Compiled by Frederick W. Morton. 16mo, pp. 214. A. C. McClurg & Co. \$1.

About Women: What Men Have Said. Chosen and arranged by Rose Porter. 16mo, gilt top, uncut, pp. 207. G. P. Putnam's Sons. \$1.

Judah: An Original Play in Three Acts. By Henry Arthur Jones, author of "The Tempter." 16mo, gilt top, pp. 104. Macmillan & Co. 75 cts.

The Yellow Book: An Illustrated Quarterly. Vol. III., October, 1894; illus., 8vo, uncut, pp. 279. Copeland & Day. \$1.50.

The "Ariel" Shakespeare: new vols.: As You Like It, and The Comedy of Errors. Each, illus., 24mo. G. P. Putnam's Sons. Each, 40 cts.

POETRY.

The Poetical Works of Robert Browning. In 9 vols., 12mo, gilt tops. Macmillan & Co. Boxed, \$20.

Songs of the Soil. By Frank L. Stanton. 16mo, gilt top, uncut, pp. 217. D. Appleton & Co. \$1.50.

Songs from the Woods of Maine. By Julia H. May. 12mo, pp. 139. G. P. Putnam's Sons. \$1.50.

Chant of a Woodland Spirit. By Robert Burns Wilson. 12mo, uncut, pp. 53. G. P. Putnam's Sons. \$1.

Penrhyn's Pilgrimage. By Arthur Peterson, U.S.N. 12mo, gilt top, uncut, pp. 85. G. P. Putnam's Sons. \$1.

Selections from the Poems of Aubrey de Vere. Edited, with a preface, by George Edward Woodberry. With portrait, 16mo, gilt top, pp. 310. Macmillan & Co. \$1.25.

The Story of Portus and Songs of the Southland. By Mary H. Leonard. 16mo, pp. 107. Chas. W. Moulton. \$1.
 Quintets, and Other Verses. By William Henry Thorne, author of "Modern Idols." 16mo, gilt top, pp. 100. Chicago: The Author. \$1.
 A Song of Companies, and Other Poems. By Orrin Cedestman Stevens. 12mo, pp. 110. Holyoke, Mass.: H. C. Cady Co.

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